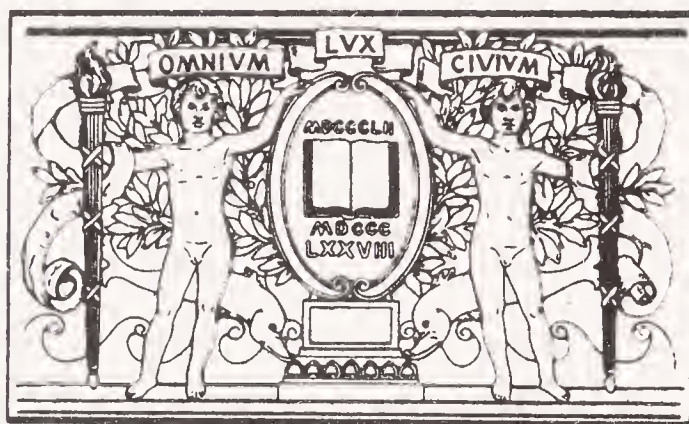


CARL SANDBURG by Mark Van Doren



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Where a Poet's From

BY ARCHIBALD MAC LEISH

Where he's born?
Settles? Where the papers claim him?—
Carl Sandburg, born in Illinois;
died in Flat Rock, Carolina; in Chicago famous.

Where was Sandburg from? Chicago?
People know where Frost was from
in spite of San Francisco: from New England.
What town or what proud county knew that other's coming?

He lived around: he lived in Kansas,
Chicago on the old West Side,
Michigan, Nebraska—in Wisconsin.
Where was Carl from in the Carolinas when he died?

His tongue might tell: he talked "Peoria"—
O as in Oh or Low the way
the railroad trainmen on the Illinois
called it in those cool reverberating stations.

His sound might say: he said "Missouri"—
a stumbled M and an S and an OO
long as a night freight off across the prairie
asking and answering and the sound goes through and through.

Where was Sandburg from, old poet
dead in Carolina in his great repute?
"Peoria", "Missouri", the neglected names
that now, because his mouth has spoken them, are beautiful.

Carl Sandburg

BY MARK VAN DOREN

When he was fifty, Carl Sandburg once said, "there was puzzlement as to whether I was a poet, a biographer, a wandering troubadour with a guitar, a midwest Hans Christian Andersen, or a historian of current events whose newspaper reporting was gathered into a book, *The Chicago Race Riots*." This was before he had published the last four volumes of his *Abraham Lincoln*, or *The People, Yes*, or *Remembrance Rock*, or *Complete Poems*, or *Always the Young Strangers*, to make no mention of further works that might have made the puzzlement still greater. And yet there should never have been any puzzlement, for the first of all these things is what Sandburg plainly was from the beginning, and so it was until the end in 1967. Sandburg was a poet, and everybody knew he was. It was something that couldn't be missed, either in the author or in the man. "It could be, in the grace of God," he wrote at seventy-two, "I shall live to be eighty-nine, as did Hokusai"—and, we now may add, as did Robert Frost. Sandburg had his wish, and the country mourned for a beloved poet who had never seemed old, so tough his strength was, so enduring his spirit, so unconquerable his humor and his own courageous love.

What does it mean to say that he was a poet even when he wrote prose, as on a gigantic scale he did? The six volumes of his *Lincoln* contain more words than either Shakespeare or the Bible; and they are a poem. But what does it mean to say that? The answer is in the force we feel as we read them: the force, the warmth, and the truth. Their author cares for his subject as if it were a living thing that must never be manhandled or downgraded. The *Lincoln* is composed as music is, and as poetry always ought to be, though frequently it is not. Vast as this biography is, it never marks time; momentous as the load is that it carries—millions of details, we sometimes think—it marches to its appointed end without missing a step. Its hero is one of the most interesting men who ever lived; but maybe

we had not known this until Sandburg made it clear. He made it clear by staying with his man and watching, watching him by night, by day, lest some telltale thing be overlooked: some gesture, some spoken or written word, some reported conversation, some photograph, some portrait, some sidewise look, some mood only to be guessed, some anguish, some rejoicing, some silence, some melancholy—plenty indeed of that—and some laughter too, or at any rate some dry remark that made others laugh even when they thought they never could again. The *Lincoln* is saturated with its subject as few books have been. And yet it is never dull. For one thing, the humor in it is both Lincoln's and Sandburg's; so is the skepticism; so is the occasional despair; so is the sense of great things going on—greater than even the deepest intelligence is competent to control. Not that Sandburg deliberately reads his own character into that of Lincoln. The identification is profounder and cleaner than that. His hope is to understand Lincoln; and it is such a passionate hope that only by some miracle could it fail. It did not fail. This is the Lincoln we shall know.

We know him in this enormous book as others knew him in his time. Sandburg, faced with the problem of whether a contemporary anecdote about Lincoln is or is not authentic, prefers the generous solution: he puts it in for color and completeness. Like Herodotus in his history, he refuses to be pedantic about legends. He knows they have their own truth, even if in this case it is no more than the truth concerning what people thought Lincoln was. For Sandburg all of that belongs, and rightly. The result is a tissue of evidence incomparably rich and thick. It can remind us of the Sandburg who, not content with writing nearly a thousand poems of his own, collected in *The American Songbag* the poetry of a people, the folk-songs of a nation, clearly in the faith that poetry itself is more than a personal thing, more than the work of this or that self-conscious man. It can remind us too of the Sandburg who, not content with phrasing his own poems in the American vernacular, ransacked popular speech for sayings that compete in their saltiness with the very best of his. He did not in fact compete with his countrymen in *The People, Yes*; he collaborated with them, again in the faith that good things are everywhere if we can only find them. The world for him was as full of poetry as his *Lincoln* is of its subject: its subject being, in addition to Lincoln himself, all the persons who surrounded him—Sumner, Seward, Sherman, Grant, Wade, Blair, Speed, Stanton, Davis, Porter; and beyond those, the millions who merely thought or felt about him and upon occasion said this or sang that. In a word, Sandburg let history tell itself as only history can. His reach was

wide and far out. Nothing of the slightest pertinence escaped him. There is God's plenty in that book.

It may even be Sandburg's greatest poem, if our definition of poetry is liberal enough to include it. Not that this matters, for there is the *Complete Poems* too, and once we are lost in that we ask for nothing better. Sandburg's own "Tentative Definitions of Poetry," printed as a preface to *Good Morning, America*, apply to his prose as well as his verse. At least these nine do, chosen more or less at random out of the thirty-eight:

Poetry is an art practised with the terribly plastic material of human language.

Poetry is the report of a nuance between two moments, when people say, 'Listen!' and 'Did you see it?' 'Did you hear it? What was it?'

Poetry is a series of explanations of life, fading off into horizons too swift for explanations.

Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable.

Poetry is any page from a sketchbook of outlines of a doorknob with thumb-prints of dust, blood, dreams.

Poetry is the harnessing of the paradox of earth cradling life and then entombing it.

Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during a moment.

Poetry is a pack-sack of invisible keepsakes.

Poetry is a shuffling of boxes of illusions buckled with a strap of facts.

"Horizons too swift for explanations," "the barriers of the unknown and the unknowable," "the paradox of earth cradling life and then entombing it," "boxes of illusions"—there is the essence of Sandburg, particularly if we remember what he called the "strap of facts." The newspaperman in him never turned his back on facts; the rest of him went on to where there are no facts, but only guesses and headshakings—"Listen! Did you see it? Did you hear it? What was it?" He was fascinated by what he could know and by what no man can know, however hard he tries. Perhaps the motive behind his researches into popular wisdom that led to the publication of *The People*, *Yes* was a hope that average men—if such a term is permissible—knew things that scientists and philosophers and even poets did not know. But lo and behold, their doubts were deepest of all. A Minnesota Swede had told him: "Maybe I don't know so much but what I do know

I know to beat hell." The chorus of voices, however, drowned out that Swede:

All I know is what I hear.
All I know is what I read in the papers.
All I know you can put in a thimble.
All I know I keep forgetting.
Ask me no questions and I tell you no lies.

These were answers to whoever it was that said:

You don't know enough to come in when it rains.
You don't know beans when the bag is open.
You don't know enough to pound sand in a rat hole.

But the answer might have been, as we read in *Smoke and Steel*:

"Since you know all
and I know nothing,
tell me what I dreamed last night."

The people, like Sandburg himself, and like Lincoln who was his hero, had doubts so deep that you could grow dizzy with looking down into the well of their uncertainty. The only certain thing was death, yet even death had a simple riddle to propound:

Nothing more certain than death and nothing more uncertain than
the hour.

There it was: When? Smart as you might be, you could never outfox death, who came when he pleased for reasons of his own you would never guess. The people, again like Sandburg, and again like Lincoln, were positively addicted to the thought of death. Only the thought, however; not the knowledge, for death is something we know nothing about till it is too late to tell.

Sandburg's thirty-eight definitions of poetry—tentative, you remember—suggest that the art for him was an art of improvisation: the quick view, quickly taken. Not for him the slow, careful building up of effects by formal means. He scorned meter and rhyme, just as he ignored the principle of organization. Always he was interested in detail, and the best way for him to handle detail was the way he took: sprinkles of words, dabs of color and line, until somehow the item had exhausted his attention. Hence it is that his best known poems—and they are his best—tend to be the short ones. The longer ones have their magnificence, but the magnificence still

comes from an accumulation, even a profusion, of details. Hence it is also that he feels free only when he thinks he has escaped from form. He seems to have known nothing about the freedom that flows from mastery of form. A master of form is not a slave to it because he is a master. And Sandburg doubtless did know this; but he had found what could be called his own form, if form it was—a fast-running series of sentences or phrases whose rhythm was the rhythm of prose, not verse, though the rhythm was there, and in a sufficient number of cases it was so distinctly and powerfully there that we never hesitated to call him a poet. Of course that is what he was. And he was a happy poet precisely because he had found the style that fitted his thought. The search of every artist is for such a style, for a vein in him which, once it has been opened, carries him without effort down all the streams of his thought and feeling. Sandburg's whole life was available to him as he wrote: everything he had seen, heard, touched, or imagined. Nothing was prosaic; all was poetry, from the slightest and nearest thing to the greatest and farthest away.

If the same thing was true of Emily Dickinson, whom Sandburg admired, he evidently did not pause to consider how bound she let herself be by stanzas and rhymes. Far from limiting her, these seemed actually to release her, though Whitman in her time was no less scornful than Sandburg of what he called "piano tunes." In Sandburg's own time there was Robert Frost, whom no one ever supposed to be a victim of, say, iambic pentameter. Frost could do anything he pleased with that, and he pleased to do many things. Sandburg, choosing another way, had his own happiness to hammer out. He did hammer it out, knowing, as he once said, that "in the spacious highways of books major or minor, each poet is allowed the stride that will get him where he wants to go if, God help him, he can hit that stride and keep it." Sandburg hit it and kept it, walking through the world with others by his side—all of the others, for he never felt alone in the family of man, whose voices he overheard as if they were his very own, saying such things as these from *The People, Yes*:

I took so much medicine I was sick a long time after I got well.

Put all your eggs in one basket and watch that basket.

Blessed are they who expect nothing for they shall not be disappointed.

I don't know where I'm going but I'm on my way.

You can't tell him anything because he thinks he knows more now than he gets paid for.

He always takes off his hat when he mentions his own name.

The time to sell is when you have a customer.

"Which way to the post office, boy?" "I don't know." "You don't know much, do you?" "No, but I ain't lost."

"Didn't you hear me holler for help?" "Yes, but you're such a liar I didn't think you meant it."

How could I let go when it was all I could do to hold on?

In Vermont a shut-mouthed husband finally broke forth to his wife, "When I think of how much you have meant to me all these years, it is almost more than I can do sometimes to keep from telling you so."

Not that this is the only idiom he shares with the rest of the race. There is one idiom he shares with nobody else at all. It is the lonely idiom of moon-whirls and fogwisps he walks through sometimes by himself. Perhaps he cultivated this idiom in a conscious attempt to surprise those readers who thought of him as nothing but a Chicago poet, a tough customer with swagger in his stride: hog butcher, tool maker, stacker of wheat, freight handler, stormy, husky, brawling. Even those readers of *Chicago Poems*, however, should have read on to the fourth poem, "Lost":

Desolate and lone
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly,
Like some lost child
In tears and trouble
Hunting the harbor's breast
And the harbor's eyes.

And there were other poems like it, though they were less talked of than their broad-chested brethren. Perhaps there was too much talk of Sandburg's toughness. He knew he was tender, too; and so, conceivably, he overdid the tenderness in later volumes, becoming too moony and misty for anything, too evanescent, too sheer, too delicate and fading. In the long run this did not matter, for his tenderness, being genuine, had its own strength, and this strength is manifest in plenty of places. Yet the threat of softness, the one thing he surely despised, was present to the end.

The strength, nevertheless, is not absent long, and the sign of it is a rhythm so distinct and powerful, and so organically ordered, that the poet in Sandburg may be said to have become formal after all. His best poems have an intensity not to be mistaken, a drive toward their own ends that

nothing can stop. A fine example is "Three Spring Notations on Bipeds," whose long and short lines compose a perfect piece of music:

1

The down drop of the blackbird,
The wing catch of arrested flight,
The stop midway and then off:
 off for triangles, circles, loops
 of new hieroglyphs—
This is April's way: a woman:
"O yes, I'm here again and your heart
 knows I was coming."

2

White pigeons rush at the sun,
A marathon of wing feats is on:
"Who most loves danger? Who most loves
 wings? Who somersaults for God's sake
 in the name of wing power
 in the sun and blue
 on an April Thursday?"
So ten winged heads, ten winged feet,
 race their white forms over Elmhurst.
They go fast: once the ten together were
 a feather of foam bubble, a chrysanthemum
 whirl speaking to silver and azure.

3

The child is on my shoulders.
In the prairie moonlight the child's legs
 hang over my shoulders.
She sits on my neck and I hear her calling
 me a good horse.
She slides down—and into the moon silver of
 a prairie stream
She throws a stone and laughs at the clug-clug.

Not only is the rhythm of each notation ordered toward an end, and therefore sufficient for its purpose, but the movement of the whole varies from section to section: swift in the first, tumultuous in the second, and quiet in the third as befits human bipeds, a father and his little daughter, taking

their ease in prairie moonlight beside a prairie stream without any velocity worth mentioning.

A different movement informs "Bas-Relief," a priceless picture of five geese on the march. The poem itself is a march: triumphant, absurd, wonderful—all of these things somehow together:

Five geese deploy mysteriously.
Onward proudly with flagstaves,
Hearses with silver bugles,
Bushels of plum-blossoms dropping
For ten mystic web-feet—
Each his own drum-major,
Each charged with the honor
Of the ancient goose nation,
Each with a nose-length surpassing
The nose-lengths of rival nations.
Somberly, slowly, unimpeachably,
Five geese deploy mysteriously.

The remarkable thing here—or one remarkable thing among many that might be cited—is that Sandburg finds the geese laughable and admirable at the same time; they are ridiculous, yet their dignity is beyond dispute. It is so far beyond dispute, in fact, as to make us wonder whether we should have laughed. This is seriousness indeed, and perhaps it is sublime. Sandburg's instinct was always to poke fun at pomp, as for instance in a bit of dialogue that appears without warning in *The People, Yes*:

"I am John Jones."
"Take a chair."
"Yes, and I am the son of John
Throckmorton Jones."
"Is that possible? Take two chairs."

Yet as likely as not he reveals a lurking fondness for the personage he asks us to smile at—not John Jones, of course, but certainly General Winfield Scott, whom Lincoln found at the head of the United States Army when he went to Washington in 1861.

Six feet five inches tall, three hundred pounds of weight, in shining gold braid and buttons, in broad epaulets and a long plumed hat, when he walked he seemed almost a parade by himself. . . . Small boys waited of a morning to see him come out of his house and move like six regiments toward a waiting carriage. What with age, dropsy, vertigo, and old bullets to carry, he could no longer mount a horse.

Between our smiles we too must admire such a man. Nothing is more interesting about Sandburg than this gift of being able to laugh at what he loved. It was the sign and seal, the sure proof, the hallmark of his humor. And he could deliver its effect in verse as well as in prose. He was never more of a poet than when he was doing so.

In the volume *Smoke and Steel* there is a poem, "Red-Headed Restaurant Cashier," that presses someone to laugh who presumably never has, who worries, who doubts:

Shake back your hair, O red-headed girl.
Let go your laughter and keep your two proud freckles
on your chin.
Somewhere is a man looking for a red-headed girl and
some day maybe he will look into your eyes for a
restaurant cashier and find a lover, maybe.
Around and around go ten thousand men hunting a
red headed girl with two freckles on her chin.
I have seen them hunting, hunting.
Shake back your hair; let go your laughter.

Both exaggeration and understatement are there. Ten thousand men—could it be that many? Maybe. And the girl, though she has not heard the poet speak, thinks better of herself: she has chances after all. Yet the poet, even if he did speak, disguised the purpose he had of comforting her with the thought that she is desirable. He disguised it by exaggerating, as if he knew she knew that reassurance had been unnecessary. Which is too much to say of so short and simple a poem. Yet it is not simple either, unless humanity itself is simple, as all of us know in our bones it is not.

Anyone who has heard wind in a ripe cornfield will remember that it never ceased while he stood and listened; of all incessant sounds it is the king. The poem "Laughing Corn" renders this fact of nature with high spirits and a weird, almost unearthly accuracy:

There was a high majestic fooling
Day before yesterday in the yellow corn.

And day after to-morrow in the yellow corn
There will be high majestic fooling.

The ears ripen in late summer
And come on with a conquering laughter,
Come on with a high and conquering laughter.

The long-tailed blackbirds are hoarse.
One of the smaller blackbirds chitters on a stalk
And a spot of red is on its shoulder
And I never heard its name in my life.

Some of the ears are bursting.
A white juice works inside.
Cornsilk creeps in the end and dangles in the wind.
Always—I never knew it any other way—
The wind and the corn talk things over together.
And the rain and the corn and the sun and the corn
Talk things over together.

Over the road is the farmhouse.
The siding is white and a green blind is slung loose.
It will not be fixed till the corn is husked.
The farmer and his wife talk things over together.

“Talk things over together”—a necessity in Sandburg’s world, where wind and grass and trees and lake waves all have tongues, where pumpkins speak,

I am a jack-o’-lantern
With terrible teeth
And the children know
I am fooling—

where mist whispers and the moon knows all the languages of man. Talk, endless talk, was the very breath of his being. And in the end it was human talk. He made over every object, animate or inanimate, in the image of our species. His Lincoln was a talker, not a monument in bronze or marble. *The People*, *Yes* is talk, nothing but talk. He simply could not do without it; and there were all those years when his guitar and he talked things over together: a high majestic fooling or sometimes just plain fooling.

So it is not surprising that birds for him were men and women too. Wrens, for instance, in the poem he called “People of the Eaves, I Wish You Good Morning”:

The wrens have troubles like us. The house of a wren will not run itself any more than the house of a man.

They chatter the same as two people in a flat where the laundry came back with the shirts of another man and the shimmy of another woman.

The shirt of a man wren and the shimmy of a woman wren are a trouble in the wren house. It is this or something else back of this chatter a spring morning.

Trouble goes so quick in the wren house. Now they are hopping wren jigs beaten off in a high wren staccato time.

People of the eaves, I wish you good-morning, I wish you a thousand thanks.

A thousand thanks for what? For being alive, for being *there*, and for being people. It may be that Sandburg didn't know about another human trait in wrens; if he didn't, he would certainly have liked to. The male wren arrives first in the spring; busily builds a nest by fitting twigs into the cavity he has chosen; and when the female arrives, greets her with passionate proud song, flying up and down and back and forth as if to say, "See? It's ready!" but she without a word tears all the twigs out and starts building again from scratch. "The wrens have troubles like us." Indeed they do.

One of Sandburg's characters—the *Complete Poems* is among other things a gallery of characters—might almost be a bird, he is so fond of light. He is of course a man, but he has an amusing obsession which the title of the poem where he appears, "Foolish About Windows," makes evident:

I was foolish about windows.
The house was an old one and the windows
were small.
I asked a carpenter to come and open the
walls and put in bigger windows.
"The bigger the window the more it costs,"
he said.
"The bigger the cheaper," I said.
So he tore off siding and plaster and laths
And put in a big window and bigger windows.
I was hungry for windows.
One neighbor said, "If you keep on you'll be
able to see everything there is."
I answered, "That'll be all right, that'll be
classy enough for me."
Another neighbor said, "Pretty soon your house
will be all windows."
And I said, "Who would the joke be on then?"

And still another, "Those who live in glass
houses gather no moss."
And I said, "Birds of a feather should not throw
stones and a soft answer turneth away rats."

This poem is written in the first person, but we do not need to assume that Sandburg is the man, unless the dance of proverbs at the end—distorted, too—reminds us of *The People, Yes* and of its author's propensity to caper, as he does in still another punch-drunk poem called "Snatch of Sliphorn Jazz":

Are you happy? It's the only
way to be, kid.
Yes, be happy, it's a good nice
way to be.
But not happy-happy, kid, don't
be too doubled-up doggone happy.
It's the doubled-up doggone happy-
happy people . . . bust hard . . . they
do bust hard . . . when they bust.
Be happy, kid, go to it, but not too
doggone happy.

Sandburg has many poems of death and of the desolation time works in the world, yet they alternate with poems of happiness so complete that he scarcely knows what to say about it. Once he merely beheld a happy man, a man he stood awhile and watched, and doubtless wondered at, though in the perfect and famous poem that celebrates him he suppresses all comment. The poem is one of his earliest, and he calls it "Fish Crier":

I know a Jew fish crier down on Maxwell Street with a voice like a
north wind blowing over corn stubble in January.
He dangles herring before prospective customers evincing a joy identical with that of Pavlowa dancing.
His face is that of a man terribly glad to be selling fish, terribly glad
that God made fish, and customers to whom he may call his wares
from a pushcart.

The humor of this carries no condescension in it, though there can be no doubt about the humor. The fish crier, unaware that he is being watched, pursues his trade with a solemnity both funny and wonderful, both absurd and ineffable; and who knows that he doesn't think so too? Possibly not, but there is a joy in him that passes into Sandburg, then into us, then on to God knows where. Nothing in Sandburg is more attractive than his power

to pick out of the human throng such precious persons as this one is. We can believe, and we do believe as we keep reading on, that Sandburg never finds any individual to be of merely neutral interest. He might be against him rather than for him—usually he is for him, since his capacity for affection is unlimited—but even then he is the farthest thing from unmoved.

He can even be moved by dreariness, by the drab spectacle of people in whose faces he finds neither hope nor joy. “Halsted Street Car” in *Chicago Poems* presents such a spectacle:

Come you, cartoonists,
Hang on a strap with me here
At seven o’clock in the morning
On a Halsted street car.

Take your pencils
And draw these faces.

Try with your pencils for these crooked faces,
That pig-sticker in one corner—his mouth—
That overall factory girl—her loose cheeks.

Find for your pencils
A way to mark your memory
Of tired empty faces.

After their night’s sleep,
In the moist dawn
And cool daybreak,

Faces
Tired of wishes,
Empty of dreams.

“Tired of wishes”—that is even better than “empty of dreams,” but both are marvels of phrasing, both are precise as only the best writing ever is.

Their theme is expanded in a later and longer poem, “Whiffs of the Ohio River at Cincinnati.” It has two parts, and the only connection between them may be the fact that Sandburg is a spectator in both—purely a spectator, musing as he watches two girls, two men, and finally the beautiful river which flows on by them all regardless:

1

A young thing in spring green slippers, stockings,
silk vivid as lilac-time grass,
And a red line of a flaunt of fresh silk again up under
her chin—

She slipped along the street at half-past six in the evening,
came out of the stairway where her street address is,
where she has a telephone number—

Just a couple of blocks from the street next to the
Ohio river, where men sit in chairs tipped back,
watching the evening lights on the water of the
Ohio river—

She started out for the evening, dark brown calf eyes,
roaming and hunted eyes,
And her young wild ways were not so young any more,
nor so wild.

Another evening primrose stood in a stairway, with a
white knit sweater fitting her shoulders and ribs close.
She asked a young ballplayer passing for a few kind words
and a pleasant look—and he slouched up to her like an
umpire calling a runner out at the home plate—he
gave her a few words and passed on.

She had bells on, she was jingling, and yet—her young
wild ways were not so young any more, nor so wild.

2

When I asked for fish in the restaurant facing the Ohio
river, with fish signs and fish pictures all over the
wooden, crooked frame of the fish shack, the young
man said, "Come around next Friday—the fish is all
gone today."

So, I took eggs, fried, straight up, one side, and he mur-
mured, humming, looking out at the shining breast of
the Ohio river, "And the next is something else; and
the next is something else."

The customer next was a hoarse roustabout, handling nail
kegs on a steamboat all day, asking for three eggs,
sunny side up, three, nothing less, shake us a mean pan
of eggs.

And while we sat eating eggs, looking at the shining breast
of the Ohio river in the evening lights, he had his
thoughts and I had mine thinking how the French who
found the Ohio river named it La Belle Riviere mean-
ing a woman easy to look at.

She had bells on, she was jingling; yet she was not so young any more; and now she is utterly gone. So is the hoarse man who ordered three eggs, nothing less. And so is the poet who watched them, missing nothing. Only the beautiful river is there, and even it is not so young any more, nor so wild. Therefore it might be well to let Carl Sandburg tell us goodbye in the name of something he knew to be everlasting, and so do we. His famous poem "Grass" will have the final word:

Pile the bodies high at Austerlitz and Waterloo.

Shovel them under and let me work—

I am the grass; I cover all.

And pile them high at Gettysburg

And pile them high at Ypres and Verdun.

Shovel them under and let me work.

Two years, ten years, and passengers ask the conductor:

What place is this?

Where are we now?

I am the grass.

Let me work.

Bibliography

INTRODUCTORY NOTE

This bibliography was compiled by staff members of the General Reference and Bibliography, Manuscript, and Music Divisions, with assistance from several other divisions of the Reference Department. It lists Sandburg materials in the collections of the Library of Congress. Works about Mr. Sandburg and his writings, such as portraits, biographies, criticism, and items relating to the Sandburg memorial service held at the Lincoln Memorial on September 17, 1967, are excluded.

Individual poems and articles are listed only if they are not known to be reprinted in one of Mr. Sandburg's books. No attempt was made to identify the large number of newspaper articles that he wrote during a long and varied career as a journalist, nor to seek foreign translations of individual poems in anthologies and periodicals. As it is not the policy of the Library to collect comprehensively foreign translations of English-language writings, its holdings in this category are limited. The section on "Interviews and Conversations" represents a selection of the most extensive articles of this type. The section on "Musical Settings" includes only published music. Works reproduced for the use of the blind and physically handicapped have been excluded; they are listed in such Library of Congress publications as the catalogs of braille books and talking books.

Arrangement of entries within the sections is alphabetical, with the exception of the subsections within "Manuscripts" and the subsection of "Tapes," where the arrangement is chronological. Foreign translations of single works are cited after the entries for those works; entries for translations of selections from several volumes of poetry are arranged alphabetically by title.

Locations are shown by call numbers for the cataloged works and by symbols for uncataloged works and for materials held by custodial units.

The following bibliographies of Carl Sandburg were examined during the compilation of the present work:

Newman, Ralph G. A selective checklist of Sandburg's writings. *In* Illinois State Historical Society. Journal, v. 45, winter 1952: 402-406.

F536.I18, v. 45

Schenk, William P. Carl Sandburg, a bibliography. Bulletin of bibliography and dramatic index, v. 16, Sept./Dec. 1936: 4-7. Z1007.B94, v. 16

U.S. Library of Congress. General Reference and Bibliography Division. Carl Sandburg; a bibliography, compiled by Thomas S. Shaw. [Washington] 1948. 62 l.

Z8781.5.U6 1948

KEY TO SYMBOLS

DLC	Library of Congress (uncataloged)
LL	Law Library
Mss	Manuscript Division
Mus	Music Division
Newsp	Newspaper Reading Room
P&GP RR	Periodical and Government Publication Reading Room
Rare Bk. Coll.	Rare Book Collection

SEPARATE PUBLICATIONS

(Including Translations)

Abe Lincoln grows up. With illustrations by James Daugherty. New York, Harcourt, Brace [c1928] 222 p. E457.3.S23

Reprinted from *Abraham Lincoln; the Prairie Years*.

———Another copy. E457.3.S23 Rare Bk. Coll.

Abe Lincoln grows up. With introduction and notes by Max J. Herzberg. New York, Chicago, Harcourt, Brace, 1931. xvi, 180 p. illus.

E457.3.S23 1931

———Another issue. New York, Harcourt, Brace, 1941. xvi, 180 p. illus. DLC

Abraham Lincoln wächst auf in der Wildnis. [Übersetzt von J. A. Meisenbach und Barbara v. Rautenberg. Bamberg] Bamberger Verlagshaus Meisenbach [1948] 72 p. illus. 4E-81

Translation of *Abe Lincoln Grows Up*.

Abraham Lincoln. The Sangamon ed. New York, C. Scribner's Sons, 1941. 6 v. illus. E457.S214 Rare Bk. Coll.

Contents.—1–2. The prairie years.—3–6. The war years.

Abraham Lincoln. A Laurel ed. [New York, Dell Pub. Co., 1960, c1954] 3 v. illus. E457.S215 1960 Rare Bk. Coll.

Issued in a case.

Contents.—v. 1. The prairie years.—v. 2. The war years, 1861–1864.—v. 3. The war years, 1864–1865.

Abraham Lincoln; the prairie years and the war years. [1st ed.] New York, Harcourt, Brace [1954] xiv, 762 p. illus. E457.S215

———Another copy. E457.S215 Rare Bk. Coll.

Ibrāhīm Linkūlin, min al-kūkh ilā al-Bayt al-Abyad. [Translated from the English into Arabic by] Yūsuf al-Khāl. Beirut, Majallat Shi'r, 1959. 374 p. port. E457.S2152 Rare Bk. Coll.

A translation of the first part of *Abraham Lincoln; the Prairie Years and the War Years*.

A. Linkuln. [Translated from the English by] Atanas Slavov. Sofia, Izd-vo na Nationalniia suvet na Otechestveniia front, 1963. 580 p. port. (Belizhiti politicheski deitsi) E457.S2153

Abridged translation of *Abraham Lincoln; the Prairie Years and the War Years*.

Abraham Lincoln; das Leben eines Unsterblichen. [Berechtigte Übersetzung aus dem Amerikanischen von Anton Stuzka] Hamburg, P. Zsolnay, 1958. 874 p. illus. E457.S2154

———Another copy. E457.S2154 Rare Bk. Coll.

Linkol'n. [Abridged translation from the English by] B. Griбанov [and] L. Sheffer. Moskva, Molodaia gvardiia, 1961. 702 p. illus. (Zhizn' zamechatel'nykh liudei. Seriia biografii, vyp. 17 (331))

E457.S2157 Rare Bk. Coll.

Translation of *Abraham Lincoln; the Prairie Years and the War Years*.

Abraham Lincoln; demokrat, människovän. Stockholm, Natur och kultur [1944] 419 p. illus. E457.S2

Translation by Nils Holmberg of *Abraham Lincoln; the Prairie Years and the War Years*.

———Another copy. E457.S2 Rare Bk. Coll.

Abraham Lincoln; the prairie years. New York, Harcourt, Brace [1926?] 34 p. (incl. cover) illus. E457.3.S2293 Rare Bk. Coll.

A prospectus (chiefly sample chapters).

"Contains one hitherto unpublished, authentic Lincoln story which does not appear in the book."

Abraham Lincoln; the prairie years. With 105 illustrations from photographs, and many cartoons, sketches, maps, and letters. New York, Harcourt, Brace [c1926] 2 v. E457.3.S22

"The first edition . . . is limited to 260 copies on imported Dutch charcoal rag paper, numbered and signed by the author, of which 250 copies are for sale."

———Another copy.

E457.3.S22 Rare Bk. Coll.

Abraham Lincoln; the prairie years. With 105 illustrations from photographs, and many cartoons, sketches, maps, and letters. New York, Harcourt, Brace [1927] 2 v. E457.3.S226

"Sixth printing, March, 1927."

———Another copy.

E457.3.S226 Rare Bk. Coll.

———Another issue. New York, Harcourt, Brace [1928] 2 v.

E457.3.S228

"Seventh printing, June, 1928."

Abraham Lincoln; the prairie years. With 34 illustrations from photographs, and many cartoons, sketches, maps, and letters. New York, Harcourt, Brace [1927, c1926] xiii, 480, 482 p. E457.3.S2262 Rare Bk. Coll.

Abraham Lincoln; the prairie years. With illustrations from photographs, and many cartoons, sketches, maps, and letters. Abridged ed. New York, Harcourt, Brace [1929, c1926] xiv, 604 p. E457.3.S2285 Rare Bk. Coll.

Abraham Lincoln; the prairie years. New York, Blue Ribbon Books [1931?] xi, 604 p. illus. E457.3.S229

"Reprinted . . . unabridged from the plates of the original edition."

Abraham Lincoln; the war years. With 414 half-tones of photographs, and 249 cuts of cartoons, letters, documents. New York, Harcourt, Brace [c1939] 4 v. E457.4.S35 Rare Bk. Coll.

"The first edition . . . is limited to 525 copies on all rag paper, numbered and signed by the author, of which 500 copies are for sale. This is number 525."

Abraham Lincoln; the war years. With 414 half-tones of photographs, and 249 cuts of cartoons, letters, documents. New York, Harcourt, Brace [c1939] 4 v. E457.4.S36

"First edition after printing 525 de luxe copies."

———Another copy.

E457.4.S36 Rare Bk. Coll.

Abraham Lincoln; the war years. With 426 half-tones of photographs, and 244 cuts of cartoons, letters, documents. New York, Harcourt, Brace [c1939] 4 v. E457.4.S364

"Second printing, December, 1939."

———Another issue. New York, Harcourt, Brace [1940] 4 v.

DLC

"Fourth printing, September, 1940."

Always the young strangers. New York, Harcourt, Brace [1952] 527 l.
PS3537.A618Z5 1952 Rare Bk. Coll.

"An uncorrected advance copy."
Autobiographical.

Always the young strangers. New York, Harcourt, Brace [1953] 445 p.
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Signed by the author.

De unga främlingarna. Stockholm, Natur och kultur, 1953. 368 p. DLC
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Office for Emergency Management. New York, Council for Democracy
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Photocopy (slightly reduced).

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Lilienthal, 1941] [9] p. PS3537.A618B7 Rare Bk. Coll.
Illustration on title page.
"Of this edition . . . one hundred and ninety-five copies have been printed."

Carl Sandburg. New York, Simon & Schuster [c1926] 30 p. (The
Pamphlet poets) PS3537.A618C3 1926
A selection edited by Hughes Mearns.

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PS3537.A618C48 Rare Bk. Coll.

Mimeographed.

Also published in the *AIA Journal*, v. 29, Jan. 1958, p. 21-23. NA1.A326, v. 29

Chicago poems. New York, H. Holt, 1916. xi, 183 p.
PS3537.A618C5 1916

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The Chicago race riots, July, 1919. With an introductory note by Walter
Lippmann. New York, Harcourt, Brace and Howe, 1919. iv, 71 p.
F548.9.N3S2

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———Another copy. F548.9.N3S2 Rare Bk. Coll.

Complete poems. [1st ed.] New York, Harcourt, Brace [1950] xxix,
676 p. PS3537.A618 1950

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Cornhuskers. New York, H. Holt, 1918. x, 147 p.

PS3537.A618C7 1918

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Dikter i urval. Översättning av Elmer Diktonius, Artur Lundkvist, Erik Blomberg; företal av Anna Lenah Elgström. Stockholm, Tidens förlag, 1934. 206 p. PS3537.A618A57

Selections from *Chicago Poems*, *Cornhuskers*, *Smoke and Steel*, and *Good Morning, America*.

Early moon. Illustrated by James Daugherty. [1st ed.] New York, Harcourt, Brace [c1930] 136 p. PS3537.A618E3 1930

A selection of the author's poems for young people.

————Another copy. PS3537.A618E3 1930 Rare Bk. Coll.

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Early moon. Illustrated by James Daugherty. New York, Junior Literary Guild, 1930. 136 p. PS3537.A618E3 1930b

Good morning, America. New York, Harcourt, Brace, 1928. x, 251 p. PS3537.A618G6 1928

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Harvest poems, 1910–1960. With an introduction by Mark Van Doren. New York, Harcourt, Brace [1960] 125 p. (A Harvest book, HB36)

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Himlavalv av morgondagar; ett dikturval i svensk tolkning av Erik Blomberg [et al. Stockholm] FIB:s lyrikklubb [1958] 79 p. illus. (FIB:s lyrikklubbs bibliotek, nr. 44) PS3537.A618A565

Selections from *Chicago Poems*, *Cornhuskers*, *Smoke and Steel*, *Slabs of the Sunburnt West*, and *Good Morning, America*, together with Sandburg's prologue to *The Family of Man*, by Edward Steichen.

Home front memo. [1st ed.] New York, Harcourt, Brace [1943] x, 310 p.
illus. PS3537.A618H6

A collection of the author's pamphlets, speeches, broadcasts, poems, etc.

———Another copy. PS3537.A618H6 Rare Bk. Coll.

Signed by the author.

Honey and salt. [1st ed.] New York, Harcourt, Brace & World [1963]
111 p. PS3537.A618H63

Poems.

———Another copy. PS3537.A618H63 Rare Bk. Coll.

Illinois, land of Lincoln. [n.p., 1964?] broadside. 40 x 30 cm.
Rare Bk. Coll.

"On the occasion of Illinois Day, New York World's Fair, 22 September, 1964."

Stern collection broadside portfolio, 16, no. 49.

In reckless ecstasy. Galesburg, Ill., Asgard Press, 1904. 39 p.
PS3537.A618I6 Rare Bk. Coll.

By Charles A. Sandburg.

Verse and prose.

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By Charles Sandburg.

Electrostatic copy. Covers and 32 p. on [18] leaves.

Joseffy, an appreciation. Galesburg, Ill., Asgard Press, 1910. 9 p. port.
DLC

By Charles Sandburg.

Electrostatic copy. Covers and 9 p. on [8] leaves.

A Lincoln and Whitman miscellany. Chicago, Holiday Press, 1938. 33 p.
illus. E457.S22

"Two hundred and fifty copies of this book have been made."

———Another copy. E457.S22 Rare Bk. Coll.

Lincoln collector; the story of Oliver R. Barrett's great private collection.
[1st ed.] New York, Harcourt, Brace, 1949. xvi, 344 p. illus.
E457.65.S3

Signed by the author.

———Another copy. E457.65.S3 Rare Bk. Coll.

Signed by the author and Oliver R. Barrett.

A Lincoln preface. [1st ed.] New York, Harcourt, Brace [1953] 16 p.
E457.8.S22

"Privately printed for the friends of the author and his publishers as a New
Year's greeting."

———Another copy.

E457.8.S22 Rare Bk. Coll.

The Lincoln reader, an appreciation. [n.p., 1947] [4] p. illus.

E457.A59S3 Rare Bk. Coll.

"Intended as a foreword to The Lincoln Reader, but received too late to be printed in the book . . . Presented in this form for Book-of-the-Month Club members."

Marianne Lorraine; one woman theatre. [New York? 1941?] [4] p. ports.
PS3537.A618Z9, no. 1 Rare Bk. Coll.

Mary Lincoln, wife and widow; part I, by Carl Sandburg; part II, letters, documents & appendix, by Paul M. Angle. New York, Harcourt, Brace [c1932] xii, 357 p. illus.

E457.25.S26 Rare Bk. Coll.

"This first edition is limited to two hundred sixty signed copies of which two hundred fifty are for sale. This is number 258."

Mary Lincoln, wife and widow; part I, by Carl Sandburg; part II, letters, documents & appendix, by Paul M. Angle. New York, Harcourt, Brace [c1932] xii, 357 p. illus.

E457.25.S262

"Second printing <first trade edition> November 1932."

———Another copy.

E457.25.S262 Rare Bk. Coll.

María Lincoln, esposa y viuda; primera parte por Carl Sandburg, segunda parte, cartas, documentos y apéndice, por Paul M. Angle. Versión castellana de Augusto Drien. Santiago de Chile, Ediciones Ercilla, 1943. 261 p. (Colección Contemporáneos)

E457.25.S266

———Another copy.

E457.25.S266 Rare Bk. Coll.

M'liss and Louie. Los Angeles [J. Zeitlin] 1929. [4] 1.

PS3537.A618M5 Rare Bk. Coll.

"One hundred and fifty copies published with the permission of the author . . . May, 1929."

Laid in: facsimile of letter (typescript, signed) from Sandburg, with an addition (also typescript, signed) by Zeitlin, about the congressional campaign of Will Rogers, Jr.

Names. [Flat Rock? N.C., 1953] folder ([4] p.) PS3537.A618N3

Includes facsimile of the poem in the author's handwriting.

———Another copy.

PS3537.A618N3 Rare Bk. Coll.

The people, yes. New York, Harcourt, Brace [c1936] 286 p.

A poem.

PS3537.A618P4 1936a

"First edition after printing 270 de luxe copies."

———Another copy. PS3537.A618P4 1963a Rare Bk. Coll.

The photographs of Abraham Lincoln [by] Frederick Hill Meserve [and] Carl Sandburg. [1st ed.] New York, Harcourt, Brace [1944] 30 p. 95 plates on 48 l. E457.6.M569

Partial contents.—The face of Lincoln, by Carl Sandburg.—Frederick Hill Meserve, by Carl Sandburg.

———Another copy. E457.6.M569 Rare Bk. Coll.

The plaint of a rose. Galesburg, Ill., Asgard Press [1904?] 10 p. DLC
By Charles Sandburg.

Electrostatic copy. 10 p. on [6] leaves.

Poem. Tolkade av E. Gustav Johnson. Chicago, 1936. 15 p. ports.
PS3537.A618A58 1936

Contents.—Stålets böner.—By i sensommar.—Chicago poet.—Testamente.—Vem är jag?—Förlorad.—Vid ett fönster.—Ett staket.—Vägen och slutet.

———Another copy. PS3537.A618A58 Rare Bk. Coll.

Poems of the Midwest; containing two complete volumes: Chicago poems, and Cornhuskers. Illustrated with photographs selected by Elizabeth McCausland. Introduction by Lloyd Lewis. Cleveland, World Pub. Co. [1946] 267 p. (The Living library) PS3537.A618A6 1946

Potato face. [1st ed.] New York, Harcourt, Brace [c1930] viii, 96 p.
PZ3.S213 Po

———Another copy. PS3537.A618P6 Rare Bk. Coll.

Prairie-town boy. Illustrated by Joe Krush. New York, Harcourt, Brace [1955] 179 p. PS3537.A618Z5 1955

Autobiographical.

Taken from *Always the Young Strangers*.

———Another copy. PS3537.A618Z5 1955 Rare Bk. Coll.

Waga shōnenki. [Translated from the English into Japanese by] Saitō Yoshie [and] Yoshida Mitsuo. Tōkyō, Shin'eisha, 1966. 233 p. illus.
PS3537.A618Z518 1956 Orien Japan

Translation of *Prairie-Town Boy*.

[Prologue to] The family of man; an exhibition of creative photography, dedicated to the dignity of man, with examples from 68 countries, conceived and executed by Edward Steichen. [New York, Museum of Modern Art, 1955] broadside. 43 x 18 cm. Rare Bk. Coll.

Distributed at the exhibition, January 1955.

- Remembrance Rock. New York, Harcourt, Brace [1948] 2 v. (1067 p.)
PZ3.S213 Re 2
"The first edition . . . is limited to 1000 copies on all rag paper, numbered and signed by the author, of which 975 copies are for sale. This is number 988."
———Another copy. PS3537.AG18R4 Rare Bk. Coll.
"This is number 989."
- Remembrance Rock. New York, Harcourt, Brace [1948] 1067 p.
PZ3.S213 Re
"First regular edition after publication of 1000 de luxe edition copies."
- Rootabaga country, selections from Rootabaga stories and Rootabaga pigeons. With illustrations by Peggy Bacon. New York, Harcourt, Brace [c1929] 258 p.
PZ8.S25 Roc
- Rootabaga pigeons. Illustrations and decorations by Maud and Miska Petersham. New York, Harcourt, Brace [c1923] ix, 218 p.
PZ8.S25 Rop Rare Bk. Coll.
- Rootabaga stories. Illustrations and decorations by Maud and Miska Petersham. New York, Harcourt, Brace [c1922] 230 p.
PZ8.S25 Ros Rare Bk. Coll.
- Rootabaga stories. Illustrations and decorations by Maud and Miska Petersham. New York, Harcourt, Brace [1936] x, 230, [iv], 218 p.
PZ8.S25 Ros 7
Contents.—Rootabaga stories.—Rootabaga pigeons.
- Sagor från Rotabagga. Stockholm, KF:s bokforlag, 1950. 359 p. illus.
DLC
Translation by Mårten Edlund of *Rootabaga Stories*.
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4PH Fin. 852
Selections from *Chicago Poems*, *Cornhuskers*, *Smoke and Steel*, *Slabs of the Sunburnt West*, and *Good Morning, America*.
- The Sandburg range. New York, Harcourt, Brace [1957] 459 p. illus.
PS3537.A618A6 1957
Selections from the author's works.
———Another copy. PS3537.A618A6 1957 Rare Bk. Coll.
- Selected poems. Edited by Rebecca West. New York, Harcourt, Brace [c1926] 289 p.
PS3537.A618S4 1926

——— Another copy. PS3537.A618S4 1926 Rare Bk. Coll.

Selected poems. Edited by Rebecca West. London, J. Cape [1926] 287 p.
PS3537.A618S4 1926a Rare Bk. Coll.

Slabs of the sunburnt West. New York, Harcourt, Brace [c1922] viii,
76 p. PS3537.A618S57 1922
Poems.

——— Another copy. PS3537.A618S57 1922 Rare Bk. Coll.

Smoke and steel. New York, Harcourt, Brace and Howe, 1920. ix, 268 p.
PS3537.A618S6 1920
Poems.

Smoke and steel, and Slabs of the sunburnt West. New York, Harcourt,
Brace [1938] 268, 76 p. PS3537.A618S6 1938

Smoke and steel. Slabs of the sunburnt West. Good morning, America. New
York, Harcourt, Brace [1942] [635] p. PS3537.A618S6 1942

Steichen, the photographer. New York, Harcourt, Brace [c1929] 70 p.
49 plates. TR650.S3 Rare Bk. Coll.
Each plate accompanied by leaf with descriptive text.

"Nine hundred twenty-five copies of this book have been printed of which this is
number — out of series." Signed: Carl Sandburg [and] Edward Steichen.

Storm over the land; a profile of the Civil War taken mainly from Abra-
ham Lincoln; the war years. With 60 halftones from photographs, and 98
drawings, maps, and sketches. [1st ed.] New York, Harcourt, Brace
[1942] 440 p. E468.S15
——— Another copy. E468.S15 Rare Bk. Coll.

Storm over the land, from Abraham Lincoln; the war years, 1861–1865.
London, J. Cape [1943] 250 p. illus. E468.S15 1943
——— Another copy. E468.S15 1943 Rare Bk. Coll.

Tormenta sobre la tierra; Lincoln y la guerra civil estadounidense.
[Traducción directa de Néstor R. Ortiz Oderigo] Bs. Aires, Editorial
Futuro [1945] 301 p. illus. E468.S157 Rare Bk. Coll.

The wedding procession of the rag doll and the broom handle and who
was in it. Pictures by Harriet Pincus. [1st ed.] New York, Harcourt,
Brace & World [1967] 1 v. (unpaged) PZ8.9.S2 We

What do you think? [n.p., n.d.] broadside. 25 x 14 cm. DLC
By Charles Sandburg.
Electrostatic copy.

Wind song. Illustrated by William A. Smith. [1st ed.] New York, Harcourt, Brace [1960] PS3537.A618W5

Poems.

———Another copy. PS3537.A618W5 Rare Bk. Coll.

You and your job. Chicago, C. H. Kerr [1905] 28 p. (Pocket library of socialism) DLC

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Electrostatic copy. 28 p. on [18] leaves.

You and your job. [Philadelphia] Socialist Party of Philadelphia, 1910. 22 p. DLC

By Charles Sandburg.

Electrostatic copy. 22 p. on [11] leaves.

ADDRESSES

Abraham Lincoln, 1809–1959; the address before the United States Congress, Washington, D.C., February 12, 1959. Worcester [Mass.], J. St. Onge, 1959. 38 p. port. 68 mm. E457.7.S3 1959b Min Case

Published also under titles: *Address Before the Joint Session of Congress, February 12, 1959*, and *Carl Sandburg on Abraham Lincoln*.

Acceptance [of the Gold Medal for History and Biography] In American Academy of Arts and Letters. Proceedings. 2d ser., no. 3; 1952. New York, 1953. p. 27–30. AS36.A47, 2 s., no. 3

Given at a joint ceremonial of the academy and the National Institute of Arts and Letters on May 28, 1952.

Address and reading. In Chicago. Public Library. The Chicago Public Library, 1873–1923; proceedings at the celebration of the fiftieth anniversary of the opening of the library, January first, fourth, and sixth, 1923. [Chicago] Board of Directors [1923] p. 44–47. Z733.C531C

An address at the ceremony opening the centennial exhibition “The American Civil War” in the Coolidge Auditorium of the Library of Congress, October twenty-five, 1961. [Washington, Library of Congress, 1962] [15] p. illus. E649.S2 Rare Bk. Coll.

Cover title: *Civil War Centennial Address*.

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By Chas. A. Sandburg.

[Personal credo] In Herrmann, Eva. On parade; caricatures by Eva
Herrmann, edited by Erich Posselt; contributions by prominent authors.
New York, Coward-McCann, 1929. p. 130-131. port. PS221.H4

Poet Sandburg at 84: watch man at work. Evening star (Washington),
Aug. 23, 1961: D-18. port. Newsp

Politicians' notes pestered Lincoln; half the newly opened letters show
'polite importunity,' whining balderdash. New York times, July 29, 1947:
23, 42. Newsp

Profit from waste "space." System, v. 24, Sept. 1913: 270-275. illus.
HF5001.S9, v. 24

The question of State laureates. Poetry, v. 24, July 1924: 226-227. PS301.P6, v. 24
Letter to the editor.

[Review of] *Red earth: poems of New Mexico*, by Alice Corbin. *Poetry*, v. 18, June 1921: 157–159. PS301.P6, v. 18

Sandburg depicts ‘unveiling’ scene; samplings by veterans in field of Lincolniana reveal no scandals or mysteries. *New York times*, July 27, 1947: 32. Newsp

Sandburg describes the roll-call of Lincolnians in unique ceremony; modesty of scholars is noted, and words of the speakers are called a rare treat in authentic oratory. *New York times*, July 28, 1947: 17, 22. Newsp

Sidelights. Lombard review, v. 17, Mar. 1901: 119–120. Mss
By Karl August.
Photocopy. In the David Chambers Mearns Papers.

Songs of the old frontiers. *World review*, v. 4, May 2, 1927: 188. port.
AP2.W7487, v. 4

Statement of Carl Sandburg, representing the Authors’ League of America. In *U.S. Congress. Senate. Committee on Foreign Relations*. Universal copyright convention and implementing legislation. Hearings before a subcommittee of the Committee on Foreign Relations and a subcommittee of the Committee on the Judiciary, United States Senate, Eighty-third Congress, second session. April 7 and 8, 1954. Washington, U.S. Govt. Print. Off., 1954. p. 155–156. LL

Subjugation of Elbert Hubbard. *To-morrow*, v. 1, Oct. 1905: 30–32. HN51.T66, v. 1
By Charles A. Sandburg.

There is a Santa Claus! *Pictorial review*, v. 32, Dec. 1930: 24–26, 51, 54. illus. TT500.P6, v. 32

Those who make poems. *Atlantic monthly*, v. 169, Mar. 1942: 344–346. AP2.A8, v. 169

Thoughts on an old friend. In Ruber, Peter A. *The last bookman*. [New York City, Candlelight Press, 1968.] p. 79. PS3537.T246Z8
A tribute to Vincent Starrett.

Training workers to be careful. *System*, v. 24, Aug. 1913: 124–132. illus. HF5001.S9, v. 24

A tribute from America's foremost poet. Woman's home companion, v. 70, June 1943: 20. AP2.W714, v. 70

Brief comment on the contributions of American women to the war effort.

[Tribute to Lloyd Lewis] Lincoln herald, v. 52, Oct. 1950: 45.

E457.M887, v. 52

Trying to write. Atlantic monthly, v. 186, Sept. 1950: 31-33.

AP2.A8, v. 186

Unimportant portraits of important people. Lyceumite, v. 5, Jan. 15-Apr. 15, 1907: 77-79, 109-111, 141-143, 175-177. illus. LC6501.L9, v. 5

By Charles Sandburg.

Contents.—1. Elias Day.—2. Harry M. Holbrook.—3. Alton Packard.—4. Edwin L. Barker.

Views and reviews. To-morrow, v. 2, Apr. 1906: 50-55; May: 54-56; June: 22-26; July: 32-36. HN51.T66, v. 2

By Charles A. Sandburg. A portrait appears in the April issue.

Walt Whitman. World review, v. 3, Oct. 11, 1926: 57. port.

AP2.W7487, v. 3

Wavering man, unwavering faith. Think, v. 25, Feb. 1959: 20-23. illus.

HF5001.T5, v. 25

Wentworth, John. *In* Dictionary of American biography. v. 19. New York, C. Scribner's Sons, 1936. p. 657-659. E176.D56, v. 19

What would Lincoln do today? Collier's, v. 119, Feb. 15, 1947: 86. illus.

AP2.C65, v. 119

Will Marshall Field III. enlist? International Socialist review, v. 17, May 1917: 660. HX1.I6, v. 17

The wops of Kenosha. International Socialist review, v. 13, Aug. 1912: 133-135. illus. HX1.I6, v. 13

The work of Ezra Pound. Poetry, v. 7, Feb. 1916: 249-257.

PS301.P6, v. 7 Rare Bk. Coll.

Wright, Philip Green. *In* Dictionary of American biography. v. 20. New York, C. Scribner's Sons, 1936. p. 563-564. E176.D56, v. 20

Yr. Obed^t. Serv^t. Collier's, v. 82, July 7, 1928: 12, 31. illus. AP2.C65, v. 82

COMPILATIONS

The American songbag. New York, Harcourt, Brace [c1927] xxiii, 495 p. illus. M1629.S213A5

Contains music.

———Another copy. M1629.S213A5 Rare Bk. Coll.

New American songbag. New York, Broadcast Music [1950] 107 p. illus. M1629.S213N4

Principally for voice and piano.

"About 40 of the songs . . . are reproduced from *The American Songbag* [1927]."

The poems of the month, selected by Carl Sandburg. Bookman, v. 54, Sept.–Oct. 1921: 62–65, 132–133. AP2.B78, v. 54

Songs of America. Musical editor, Alfred V. Frankenstein. New York, Harcourt, Brace [c1926] 11 p. M1629.S213S5

INTERVIEWS AND CONVERSATIONS

An afternoon with Carl Sandburg. Telefilm magazine, v. 5, July/Aug. 1961: 28–31. illus. P&GP RR

Baker, Russell. Sandburg is critical of Eisenhower on the Peace Corps. New York times, Oct. 26, 1961: 37, 39. port. Newsp

A press conference held on the occasion of the opening of the Civil War centennial exhibition at the Library of Congress, and Sandburg's visit with President Kennedy, were also reported in Washington newspapers on Oct. 26, 1961.

Baker, Russell. Sandburg muses on goats, guitars; poet, here to accept honor, thinks a strong President is 'diabolically cunning.' New York times, Dec. 15, 1954: 38. Newsp

Breit, Harvey. Talk with Carl Sandburg. New York times book review, v. 57, June 1, 1952: 19. port. AP2.N657, 1952

Carl Sandburg. *In Wisdom (Television program)* Wisdom: conversations with the elder wise men of our day, edited and with an introduction by James Nelson. [1st ed.] New York, Norton [1958] p. 141–150.

CB427.W55

Conversation between Sandburg and Edward Stanley, Director of Public Affairs for NBC.

Chicago dynamic. AIA journal, v. 29, Jan. 1958: 18–23. NA1.A326, v. 29

In addition to the text of *Chicago Dynamic* (as issued by Harcourt, Brace late in 1957), includes “excerpts from a conversation between Frank Lloyd Wright and Carl Sandburg, guided by Alistair Cooke.”

Lee, Randy. Hear your heroes: Carl Sandburg. *Seventeen*, v. 20, Jan. 1961: 92–93, 100. illus. PN1993.S4, v. 20

Lerner, Leo A. ‘From Abe Lincoln to Pogo and the atomic age’—a press interview with Carl Sandburg. *North side Sunday star* (Chicago), Feb. 1, 1953: 3. ports., facsim. Mss

In the David Chambers Mearns Papers.

Nichols, Lewis. Talk with Carl Sandburg. *New York times book review*, v. 58, Jan. 4, 1953: 18. port. AP2.N657, 1953

“The people, yes!” A radio discussion by Charles E. Merriam, Carl Sandburg, and T. V. Smith. In *University of Chicago Round Table (Radio program)* [Transcripts], no. 489, Aug. 3, 1947: 1–13. D410.U7, no. 489

The poet & the gagster. *Los Angeles times West magazine*, Sept. 24, 1967: 10–15. port. Newsp

“. . . transcript of a much-interrupted working conference” during which Carl Sandburg, Norman Corwin, and Hal Kanter discuss a script for Sandburg’s guest appearance on a Milton Berle television show.

Quigley, Mike. Carl Sandburg: noted poet, historian and Lincoln scholar tells interviewer how he thinks Great Emancipator would have reacted to today’s touchy race problems. *Ebony*, v. 18, Sept. 1963: 158–159. port. AP2.E165, v. 18

Scheer, Julian. Carl Sandburg tells *Parade* readers what made Lincoln laugh. *Parade*, Feb. 7, 1960: 20–21. ports. AP2.P263, 1960

Schumach, Murray. Hollywood feat: Carl Sandburg scores hit in funny, iconoclastic press conference. *New York times*, July 31, 1960, section 2: 5. Newsp

Schumach, Murray. Sandburg’s world. *New York times*, Sept. 11, 1960, section 2: 1, 7. Newsp

Tribute to Marilyn from a friend. *Look*, v. 26, Sept. 11, 1962: 90–94. illus. AP2.L79, v. 26

Van Gelder, Robert. An interview with Mr. Carl Sandburg. New York times magazine, May 31, 1942: 2, 14. AP2.N6575, 1942

Woolf, Samuel J. Sandburg talks of Lincoln. New York times magazine, Dec. 17, 1939: 7, 14. ports. AP2.N6575, 1939

MANUSCRIPTS

Unless otherwise indicated, the materials described here are held by the Manuscript Division.

Albert J. Beveridge Papers

Letter, 1925 Sept. 21, Chicago, to Albert J. Beveridge [Washington, D.C.] 1 p. 21 x 12 cm.

Holograph signed.

Note expressing Sandburg's regret at missing Beveridge "on my trip east."

Lewis Chase Papers

Letter, [1917 July, Chicago] to Dr. Lewis Chase [Madison, Wis.] 1 p. 21 x 14 cm.

Typescript signed, with holograph annotation.

"I am saving your letter . . . to use as a guide and syllabus when I have the time for writing an autobiography and auto critique. . . . if I had a staff of secretaries I could call them one after another and dictate a proper reply to each in the category. . . . many of your questions will not get a due cerebration from me till in after years I have a farm and apple trees to sit under, such a matter for example, as, 'The spiritual and technical history of certain poems'." Holograph annotation reads: "Address Care of The Daily News Chicago."

Letter, 1930 Aug. 23, Chicago, to Lewis Chase, Durham, N.C. 1 p. 28 cm.

Typescript signed.

Note expressing Sandburg's regret at missing Chase; hopes to "get together" at some future date.

Elmer Davis Papers

Letter, 1930 Aug. 23, Chicago, to Lewis Chase, Durham, N.C. 1 p. 28 cm.

Holograph signed.

Note thanking Davis for the Swedish translation of "my Lincoln book. . . . And Salutations to you on your great record (and the word is great) in your heavy, hard, tough job."

Dictionary of American Biography Records

Letter, 1933 June 7, Harbert, Mich., to Dumas Malone. 1 p. 28 cm.

Typescript signed.

Sandburg promises that his sketch of John Wentworth will be ready "about the middle of September"; recalls that "In its early days Allen Johnson asked me to do Peter Cartwright," but his work on Lincoln prevented him from doing so.

Letter, 1935 Sept. 23, Harbert, Mich., to Dumas Malone. 1 p. 28 cm.

Typescript signed.

Sandburg requests Malone to cut his article on Philip Green Wright to the desired length.

Felix Frankfurter Papers

Letter, 1939 Dec. 3, Harbert, Mich., to Felix Frankfurter [Washington, D.C.] 1 p. 28 cm.

Typescript signed, with typed poem beginning "We live in company houses."

Sandburg writes to Justice Frankfurter that "you have neither the cloven hooves of a demon nor the immeasurable wings of an immaculate angel."

Douglas Southall Freeman Papers

Letter, 1938 Sept. 21, Harbert, Mich., to Douglas Freeman [Richmond] 1 p. 28 cm.

Typescript signed, with holograph note attached, 19 x 14 cm., written ca. June 1939.

". . . You don't have to be modest . . . after that adventure in writing that book. . . . And with but few reservations I accept your portrait. And those reservations are in a realm where no man can prove anything. Lee was not a Union man—and he was. Lincoln didn't love the South—and he did. The paradoxes are terrific. Much of that war runs into the imponderable and the inarticulate . . . perhaps we should meet as the only two biographers in the Western Hemisphere who have written a million-word-portrait."

Attached holograph note reads: "this got mislaid last fall and now being found perhaps should go on to you C."

Letter, 1945 Nov. 5, Harbert, Mich., to Douglas Freeman. 1 p. 28 cm.

Typescript signed.

"I pray now and shall continue to pray that your health and marvelous capacity for heavy labor shall go on. For I know that if you live you will do the book that is wanted about Washington."

Letter, 1946 Sept. 3, Flat Rock, N.C., to Douglas Freeman. 1 p. 16 x 17 cm.

Typescript signed.

Brief commendatory note: "Not till lately did I get around to a careful reading of the three volumes of 'Lee's Lieutenants', also a re-reading of 'The South to Posterity'. It is work nothing short of colossal you have done."

Letter, 1950 Mar. 12, Flat Rock N.C., to Douglas Freeman. 1 p. 16 x 17 cm.

Typescript signed.

Sandburg hopes to see Freeman in Richmond on the 25th; "It is not often that 4-volume biographers foregather."

Letter, 1950 Apr. 29, Flat Rock, N.C., to Douglas Freeman. 1 p. 16 x 17 cm.

Typescript signed.

"'Twas a great visit, I still cogitate on it. I like to remember, 'both sides were right.' "

Letter, 1952 June, Flat Rock, N.C., to Douglas Freeman. 1 p. 28 cm.

Typescript signed.

Sandburg refers to Freeman's "encomium" of May 28 as "holding roses of sentiment and potatoes of high nutrient value." Prays for Freeman's health and well-being and continued productive years.

Commemorative tribute to Douglas Southall Freeman. Speech, before the American Academy of Arts and Letters, New York, May 26, 1954. 4 l. 28 cm.

Typescript (carbon copy) ; with letter of transmittal from Felicia Geffen, assistant to the president of the American Academy of Arts and Letters, dated June 4, 1954, to Mrs. Douglas Southall Freeman, at Richmond.

Sandburg concludes his eulogy: "The books of Freeman breathe of an affirmative America having unknown and unspent strengths of body and spirit. He deals with the only two periods in which the American people have fought a civil war, with a people divided in fear, suspicion, mistrust, in tragic bloodletting. They are studies of unity that come at high human cost out of sad and fateful human pride, prejudice, arrogance, greed, unreason, hate. . . . He was and is an American phenomenon having association and import in that shadowy and tentative reality termed the American Dream."

Elmer Gertz Papers

Letter, 1948 July 24, Flat Rock, N.C., to Elmer Gertz, Chicago. 1 p. 28 cm.

Typescript signed.

"Dana didnt take a hand in the secret movement, summer of 1864, to replace Lincoln with another candidate at the head of the National Union party ticket. Late in the 80's or early 90's however Dana did publish in the New York Sun the secret correspondence of that movement. I cant locate now the material giving the date of that issue of the Sun. In the War Years, reporting that movement, I depended on those revelations published by Dana."

Letter, 1951 June 6, Flat Rock, N.C., to Elmer Gertz. 1 p. 17 x 15 cm.

Typescript signed.

"Regrets that I have no light to shed. Dana was 'The eyes of the Government at the front' and all indications are that Lincoln so regarded him and if you get a host of authorities it has hardly been worth your own valuable time. It would help a fellow to know what book you are now writing. He began, Dana did, pro-Proudhon and ended vindictively anti-Altgeld. I wish you all luck."

Letter, 1953 May 18, Flat Rock, N.C., to Elmer Gertz. 1 p. 17 x 15 cm.

Typescript signed.

"Your letter to Shapiro was a humdinger and a hayburner. Further deponent sayeth naught save only there are ivory domes beyond penetration."

Benjamin W. Huebsch Papers

Letter, [192-] Feb. 17, Chicago, to Benjamin Huebsch, New York. 1 p. 28 cm.

"You are out of the general run of publishers but you are cooperating with editors and I hesitate about grinding out the stuff I have that would make good reading and take a place in the history of our times because there are so few publications I could try it on if it didn't get over with you. . . . At that I'm going to ship you on some poetry. I know if you don't want it for *The Freeman* it will do you personally as much good as any near beer available today.—"

Mr. Huebsch published *The Freeman* from 1920 to 1924.

Archibald MacLeish Papers

Letter, 1932 June 22, Harbert, Mich., to Archibald MacLeish, New York. 1 p. 28 cm.

Electrostatic copy of typescript unsigned.

Sandburg thanks MacLeish for sending him the June 1932 issue of *Fortune*, in which Sandburg's name is mentioned; in reference to the promise of a copy of *Conquistador*, he says: "Your books are among my permanent treasures, invisible securities that the tax assessor passes up to list other belongings."

Letter, 1933 Aug. 7, [Harbert, Mich.] to Editor, *The New Republic*, New York. 1 p. 28 cm.

Electrostatic copy of typescript unsigned, with holograph emendation.

Sandburg strongly objects to an accusation of anti-Semitism made by Michael Gold in *The New Republic* against MacLeish's "Frescoes for Mr. Rockefeller's City."

Letter, 1936 June 30, Harbert, Mich., to Archibald MacLeish. 1 p. 28 cm.

Typescript signed.

Sandburg transmits a "quirky" letter and memorandum from George E. Q. Johnson, U.S. District Attorney who prosecuted Al Capone. In addition he transmits a "peculiar poem-photograph showing what can be done in Connecticut muck when the muck is decently coaxed." After several recent pleasant experiences, he

writes, “. . . just now I plan to go on living.” The closing salutation reads: “May your high sensitivity always have a reciprocal of intestinal fortitude.”

Enclosures missing.

Letter, 1936 Nov. 26, Harbert, Mich., to Archibald MacLeish. 1 p. 14 x 21 cm.

Typescript signed.

Brief note of appreciation for a recent visit with the MacLeishes: “You sent me away with more invisible keepsakes than you might know of. If I don’t do a little better and cleaner work it won’t be on account of your not having been freehanded and freespoken this year.”

Letter, 1939 Nov. 5, Harbert, Mich., to Archibald MacLeish [Washington, D.C.?] 1 p. 28 cm.

Typescript signed.

Sandburg’s reaction to MacLeish’s poem, “America Was Promises.” “It carries American Letter[s] farther, holds mystery and music besides terrible and involved meaning. It belongs with the best pieces of the Great American Testament. I am glad and thankful you go on being shaken by this theme.”

Letter, 1939 Dec. 14, Harbert, Mich., to Archibald MacLeish. 1 p. 28 cm.

Typescript signed, with typed postscript.

In thanking MacLeish for sending him several of his recent speeches, Sandburg remarks, “It is the deepening feeling I have that in this hour and crisis you function vitally and greatly as a spokesman.” In a jocular postscript, he notifies the Librarian of Congress: “In case I detect ailing tonsils or labored breathing—or loss of humor and diminishing ironics—I will notify you as between friends and not as a taxpayer and a free kulak addressing a government official.”

Letter, [ca. 1940, Harbert, Mich.?] to Archibald MacLeish. 1 p. 21 x 13 cm.

Typescript signed.

Recommends that MacLeish reread the “fiery ordeal” passage in *Abraham Lincoln; the War Years*, v. 1, p. 618. “I suppose I send this note to you now because the past year and more you have been living that passage Lincoln wrote and as you read it the sentences made a mirror in which you had suspicions you saw A. MacLeish—”

Letter, [ca. 1940, New York?] to Archibald MacLeish. 1 p. 21 x 14 cm.

Holograph signed.

Brief letter of recommendation for a Miss Oswald, reader of American poetry.

Telegram, 1940 Feb. 26, Jacksonville, Fla., to Archibald MacLeish. 1 p. 14 x 20 cm.

Message reads: “Arriving ten forty Tuesday morning—Carlovingian.”

Letter, 1940 Apr. 4, Harbert, Mich., to Archibald MacLeish. 1 p. 21 x 14 cm.

Typescript signed.

Apologizes for a delay in his arrival in Washington, "but an ulcerated tooth is imperative now for a couple of days." He hopes to see MacLeish on Apr. 10. The last lines read: "For I know the pressures you are under, the toils, the fog, the amazing and adorable Skipper who lately seems almost to[o] good to be true—"

Letter, 1940 Dec. 30, Harbert, Mich., to Archibald MacLeish. 1 p. 26 x 18 cm.

Typescript signed.

In sending holiday greetings to MacLeish, Sandburg restates his praise for "America Was Promises," which he recently heard "the Oswald girl from the Lorraine" do at Earl Robinson's house in Brooklyn. Sandburg is writing a sketch called "Mr. Lincoln and His Gloves" for her concert-readings. Hopes to see MacLeish in mid-January.

Letter, 1941 Feb. 23, Harbert, Mich., to Archibald MacLeish. 1 p. 21 x 14 cm.

Typescript signed.

Jocular letter in which Sandburg states: "Since we are both poets—and MAJOR poets at that—and only Posterity can dispute it—and we will be pickled and bleached so pretty before ever Posterity gets in it[s] say-so as to whether we are MAJOR OR MINOR—I am sending you dese dose and dem, viz and namely, 38 definitions of poetry hot off the pan . . ." In closing he reminds MacLeish: "As the war gets going and the fog deeper you better follow me in MORE PRIVATE CLOWNING whatsoever we may be doing publicly."

Enclosures missing.

Letter, 1941 May 21, Harbert, Mich., to Archibald MacLeish. 1 p. 28 cm.

Typescript signed.

"Every day your advice keeps coming back to me, the admonition 'Keep your shoes shined.' So, every day I wash my neck." Announces he will be going to Chapel Hill to make a commencement address.

Letter, 1943 July 2, Harbert, Mich., to Archibald MacLeish. 1 p. 28 cm.

Typescript signed.

Reports that his book (*Home Front Memo*) is finished; "You and Steichen are the most definite standouts in it"; he intends to dedicate it to the memory of Stephen Vincent Benét. "The book is a mulligatawney. It has everything but the kitchen stove." Hopes to see MacLeish in the near future.

Letter, 1943 Nov. 19, New York, to Archibald MacLeish. 1 p. 21 x 14 cm.

Typescript signed: with postscript by Catherine McCarthy.

"I am having tall hopes of seeing you next week. Have been reading 'Young Soldiers' poem to private groups and public audiences. It is the most poignant and implicative that has come out of this war."

Miss McCarthy's postscript: "This is as promised!"

Telegram, 1944 July 11, Wheeling, W. Va., to Archibald MacLeish. 1 p.
20 x 14 cm.

Message reads: "Arriving your office nine Thursday morning hoping we get results sometime during day Affectionately—Carl Sandburg."

Letter, [1944 Aug., Harbert, Mich.?] to Archibald MacLeish. 1 p. 28 cm.
Typescript signed.

Sandburg's letter of thanks opens: "You and I are never down till we are out and never flabbergasted till we are kafflooberated." It concludes, "Write poems when they come knocking. . . . And health shine from your countenance ever. So be it."

Letter, 1944 Sept. 14, Harbert, Mich., to Archibald MacLeish. 1 p.
17 x 16 cm.

Typescript signed, with holograph postscript.

Sandburg requests mimeographed copies of the radio broadcasts given by MacLeish on the literature of the Americas: ". . . they will be prized and used by the undersigned young theological student who was formerly associated with you in the liquor traffic before it became legalized."

Scrap, [1945 spring] place unknown, to Archibald MacLeish. 1 p.
18 x 7 cm.

Holograph signed; attached is a typewritten transcription from the Feb. 1945 issue of *The Atlantic Monthly*.

Note reads: "Being as how it can't be a mausoleum where you are, I will be seeing you there, first chance. Quote herewith is J. Haynes Homes Feb. Atlantic. I tole yuh we wuz A Movement and one of them Trends— Carlo."

Letter, 1947 Feb. 7, Flat Rock, N.C., to Archibald MacLeish [New York]
1 p. 17 x 16 cm.

Typescript signed.

"The days go by. The months flit. I go to New York and you are in Paris. I get back home and you are in New York. You have done some good poems and hard work for UNESCO. I have laid an egg in the shape of another long chaotic book. We should talk these things over. . . ."

Letter, 1950 Jan. 13, New York, to Archibald MacLeish. 1 p.
21 x 14 cm.

Typescript signed.

"On the Morris Gray Fund," Sandburg suggests that the best available dates will be Feb. 18 or 19, Mar. 25 or 26, Apr. 6 or 7, or May 15 or 19. Will be at Harcourt, Brace through Jan. 18, and at Flat Rock, N.C., thereafter.

Eulogy of Oliver R. Barrett, Mar. 8, 1950. 1 p. 17 x 14 cm.

Typescript, with holograph corrections and note.

The eulogy was "To be read by the Preacher on March 8, 1950."

Note reads: "the good widow asked for 'Something the preacher can read at the services—we must have it—'"

Letter, 1950 May 12, [Flat Rock, N.C.?] to Archibald MacLeish. 1 p.
21 x 14 cm.

Typescript signed.

Ill health has prevented Sandburg from speaking on the Gray Fund; "we'll make it next year." Has wrestled with a preface of 6,000 words and cut it back to 1,500; has had to do an advance piece on Lloyd Lewis' *Captain Grant*; and since his "old friend and co-laborer" Oliver Barrett died, had to write "my little panegyric." Hopes to see MacLeish May 25.

Letter, 1952 May 23, Flat Rock, N.C., to Archibald MacLeish. 1 p.
28 cm.

Typescript signed; with two typewritten poems at right angles to the text of the letter, entitled "Polite Poet" and "Sad Poet."

Sandburg is delighted to hear from MacLeish after a period of time. "I suppose you have heard rumors that there is corruption in federal, state and municipal governments and The Republic is in peril and that you have accepted these reports as not being entirely ungrounded. And I hope you will consider with due gravity my forecast that the July conventions will be a wild night on the moors with plenty of combustibles and it will not be dark enough in Chicago to pick out any familiar stars in the overhead. At present I survey the complex scene with calm and persiflage. My word to you: Go on singing and dreaming."

David Chambers Mearns Papers

Letter, 1947 Feb. 7, Flat Rock, N.C., to David Mearns [Washington, D.C.]
1 p. 17 x 16 cm.

Typescript signed, with typed postscript.

"The Lincoln Autobiography written for Fell has a certain finality that is priceless, a self-portrait good as a Rembrandt." This refers to Lincoln's letter, dated Springfield, Dec. 20, 1859, to Jesse W. Fell. The original is in the Lincoln Papers, Manuscript Division, Library of Congress; it is published in v. 3, p. 511-512, of *The Collected Works of Abraham Lincoln*, edited by Roy P. Basler (New Brunswick, N.J., Rutgers University Press, 1953).

Letter, 1947 June 27, Flat Rock, N.C., to David Mearns. 1 p. 28 cm.

Typescript signed.

Sandburg, in answer to an inquiry from Mearns, says that H. E. Barker, who ran Barker's Art Store in Springfield, Ill., told him that Robert Lincoln used to purchase all possible letters of Mary Todd Lincoln for the purpose of destroying them. ". . . he mentioned the matter in connection with a letter or two of Mrs. Lincoln that he had on sale."

Eulogy of Oliver R. Barrett, Mar 8, 1950. 1 p. 21 x 14 cm.

Typescript (carbon copy), with holograph note.

Note reads: "Dear Dave—Mrs. Barrett said the preacher would want something from me & I sent on this—Carl."

Postcard, 1950 Dec. 15, Flat Rock, N.C., to David Mearns. 1 p. 8 x 14 cm.

Holograph signed.

Thanks Mearns "for material that came about Talisien." Postscript reads: "Find myself using & enjoying The L. Papers. An important work—hope it goes farther." This refers to *The Lincoln Papers*, by David C. Mearns (Garden City, N.Y., Doubleday, 1948. 2 v.).

Letter, 1951 July 10, Flat Rock, N.C., to David Mearns. 1 p. 7 x 6 cm.

Typescript signed, with holograph postscript.

Reports on the state of his health; hopes "to drop into the Library sometime this summer"; and expresses his thanks for information "on that mysterious and shadowy Welsh poet Talisien." Postscript reads: "Liked yr OW Holmes Jr excerpts in [Library of Congress Information] Bulletin."

Letter, 1952 Mar. 18, Flat Rock, N.C., to David Mearns. 1 p. 17 x 16 cm.

Typescript signed.

Entire note reads: "Your brief quizzical, quondam but not random note of February 5 came along and had your lighted face on it. I'll be seeing you eftsoons and erewhiles before June of this Anno Domini."

Poem, What is there for us two. [ca. Oct. 1953] 1 p. 6 x 20 cm.

Typescript, with holograph annotation (electrostatic copy).

Annotation, written at right angles to the poem: "Dear Dave It is so completely simple that it borders on the utterly subtle—Carl."

Letter, 1956 June 21, Flat Rock, N.C., to David Mearns. 1 p. 15 x 21 cm.

Typescript signed.

Compliments Mearns on his article in the *Quarterly Journal of Current Acquisitions*: "You put the Reverend Mr. Thayer in his place for all time." Hopes that his correspondent will put his various Lincoln researches in the covers of one book, and declares that Mearns' *Lincoln Papers* "wears well as a shelf occupant."

Draft, introductory essay for the catalog to the Lincoln sesquicentennial exhibition held at the Library of Congress in 1959. [1958] 4 l. 28 cm.

Typescript with annotation and editorial emendations; transmittal letter, dated Flat Rock, N.C., Dec. 10, 1958, to David Mearns.

Holograph postscript to transmittal letter asks if Mr. Justice Douglas might be free on the evening of Feb. 12, 1959 (to introduce the poet to the audience in the Coolidge Auditorium at the Library).

Letter, [1959] place unknown, to David Mearns. 1 p. 28 cm.

Holograph signed.

Expresses the poet's prayers and best wishes for Mearns' return to good health.

Letter, 1959 Oct. 1, Flat Rock, N.C., to David Mearns. 1 p. 15 x 21 cm.
Typescript signed.

"I will yet be sending you that poem Honey and Salt." May be "rolling in" to Washington last week of this month. Signed: "Your well-willer—Carl."

Speech, for the Producers' Showcase, NBC [New York? 196-?] 2 l. 28 cm.

Typescript.

A five-minute talk given at the dedication of the Overseas Press Club in New York.

Excerpt, from a speech before the Friars Club at an annual dinner honoring Gary Cooper, Hollywood, Calif., Jan. 8, 1961. 1 p. 28 cm.

Typescript (carbon copy), with holograph annotation.

Excerpt relates how Sandburg and Frank Sinatra learned that they both had illiterate fathers. Whereupon "Mr. Sinatra and I agreed that we would have a further discussion aimed at forming an organization which would be a deadly rival of The Society of Mayflower Descendants and The Daughters of the American Revolution, the DAR. We may name our new organization, The American Association of Direct Descendants of Illiterate European Ancestors."

Holograph annotation reads: "Dear Dave—Somehow I feel the above belongs in your miscellania. Anyhow it goes to you in fellowship—Carl."

Speech, on the occasion of the reenactment of the First Inaugural of Abraham Lincoln on the steps of the U.S. Capitol, Washington, D.C., Mar. 4, 1961. 7 l. 28 cm.

Typescript (carbon copy), with holograph annotations and emendations.

Sandburg's speech vividly recalls the dramatic circumstances of President Lincoln's First Inaugural, Mar. 4, 1861, after the secession of several Southern States.

Letter, 1961 Dec. 19, Los Angeles, Calif., to David Mearns. 2 l. 26 cm.

Typescript signed. A printed request form for copies of his address at the ceremony opening the centennial exhibition, "The American Civil War," at the Library of Congress, is attached. The request is filled out for "William Shakespeare Hemingway Watts, 5920 Canyon Heights Lane, Los Angeles."

Sandburg was then in Los Angeles serving as a technical consultant to George Stevens, producer of the film "The Greatest Story Ever Told."

Letter, 1961 Dec. 26, Los Angeles, Calif., to David Mearns. 1 p. 17 x 10 cm.

Holograph signed.

Sandburg informs Mearns, "Looks like I'm committed for May month." Still awaits receipt of the 20 to 30 copies of the "Oct. 26 spitch."

Sophocles Pappas Papers

Letter, 1961 Jan. 19, [Beverly Hills, Calif.] to Sophocles Pappas [Washington, D.C.] 1 p. 28 cm.

Electrostatic copy of typescript signed.

Sandburg expresses his appreciation of Pappas' high regard for Sandburg's grandson John Carl. "You should have him sleep sometime, or at least have a nap, in the bed where Segovia has slept; you can call that corner of your house Saint's Rest."

Letter, [ca. 1961 Mar., Beverly Hills, Calif.] to Sophocles Pappas. 1 p. 22 x 14 cm.

Electrostatic copy of holograph signed.

"You are a *Great Teacher*, You lighted Marjorie B. and now my grandson. I salute you and pray you live long. Carl."

Statement, [ca. 1961 Mar.] place unknown, from Sandburg's grandson John Carl to Carl Sandburg, Los Angeles. 1 p. 28 cm.

Electrostatic copy of typescript (carbon copy); with holograph note in Sandburg's hand.

Tribute to Pappas by Sandburg's grandson: "Mr. Pappas' teaching is one of the most enlightening experiences I have had and I think he is one of the best and greatest men I know or can hope to meet."

Sandburg's note reads: "Dear Sophocles—On a second reading of John Carl's letter I find it an amazingly beautiful & deserving tribute to you—Carl."

Letter, [ca. 1961 Mar., Beverly Hills, Calif.] to Sophocles Pappas. 1 p. 22 x 12 cm.

Electrostatic copy of typescript signed, with holograph postscript.

Referring to previous statement: "You have struck some great chords in the personality of John Carl." Quotes his grandson's comment, "Using the guitar has greatly increased my knowledge of symphonies and the converse." Sandburg's postscript: "And this boy is seldom given to extravagant speech. He has nothing less than deep adoration & gratitude about you. Carl."

Letter, 1961 Mar. 17, [Beverly Hills, Calif.] to Edward R. Murrow [Washington, D.C.] 1 p. 28 cm.

Electrostatic copy of typescript (carbon copy) of letter sent to Pappas.

Letter of recommendation for Pappas, who sought an interview with Murrow. Mentions an hour's interview on Gettysburg Battlefield which he is to do for television. The final paragraph reads: "Just about every day now I say, 'This Kennedy is a phenomenon. This early I feel about him that he is going to rate as a great president.' And I am often meeting fellows who are sure that you will make history from the spot where you are operating."

Letter, 1961 May 11, [Beverly Hills, Calif.] to Sophocles Pappas. 1 p. 22 x 14 cm.

Electrostatic copy of typescript signed.

An expression of gratitude to Pappas for "giving a young man [Sandburg's grandson John Carl] more than guitar training. You have set up lights in him about music in general, about cultural phases of music. He sees symphonic music in new lights."

Letter, 1962 Feb. 3, Flat Rock, N.C., to Sophocles Pappas. 1 p. 21 x 15 cm.

Electrostatic copy of typescript signed.

Sandburg announces that he is sending a copy of his six-volume Lincoln biography.

Letter, 1962 Aug. 18, Flat Rock, N.C., to Sophocles Pappas. 1 p. 27 x 25 cm.

Electrostatic copy of typescript signed.

"Definitely go ahead and use the definitions about or on the guitar. I am happy to give them to you."

Personal Papers Miscellany

Letter, [192-] Aug. 2, Chicago, to Mr. [John C.?] Fitzpatrick. 1 p. 21 cm.

Holograph signed.

Brief note reads: "I am glad you like the Boll Weevil and I thank you for sending the Half-Horse Half-Alligator photostat."

Poetry Archive

Poem, Fog. [Washington? 1941] 1 p. 22 x 18 cm.

Holograph signed.

Annotation reads: "(by request) for the Librarian of Congress Carl Sandburg."

Poetry Miscellany

Letter, 1929 Mar. 11, [Chicago] to Mr. Lundberg [Chicago?] 1 p. 21 x 14 cm.

Typescript signed.

"I have all of the items listed in your bulletin of February 27. Please keep me advised, however, as to any incoming material in this field. And thank you kindly for your cooperation."

Address, before the joint session of Congress, Washington, D.C., Feb. 12, 1959. 31 l.

Consists of the following parts: 13 leaves, signed final reading copy (27 cm.); 2 leaves, holograph scrap notes for speech (21 x 14 cm.); 8 leaves, signed typescript draft (carbon copy) with corrections and emendations (28 cm.); and 8 leaves, typescript draft with annotations and corrections (28 cm.).

Lincoln sesquicentennial address, in the Coolidge Auditorium, Library of Congress, Washington, D.C., Feb. 12, 1959. 35 l. 28 cm.

Consists of the following parts: 18 leaves, typescript draft for WGMS announcer, the Librarian of Congress, and Sandburg; 8 leaves from address before the joint session of Congress, with typed emendations; 1 leaf, typescript draft of new material; 2 leaves from Congress address; 1½ leaves, typescript draft of new material; 2½ leaves from Congress address; and 2 leaves, typescript draft of new material for Sandburg and WGMS announcer.

Lists of names and addresses. [1959?] 6 l. 16 cm.

Holograph.

Presumably persons to be sent copies of Sandburg's Lincoln sesquicentennial address.

James G. Randall Papers

Introduction to *They knew Lincoln*, by John E. Washington. [1941?] 2 l. 28 cm.

Typescript (carbon copy), with unsigned carbon copy of letter of transmittal from Sandburg, dated Sept. 6, 1941, to Dr. Washington.

Introduction describes the work as a "vivid personal narrative of a Negro boy and man who sought all that could be possibly known about Abraham Lincoln from Negroes having impressions or facts he considered worth record."

Two letters [1947? Flat Rock, N.C.] to James G. Randall, Washington, D.C. 2 l. 20 x 13 cm. and 26 x 18 cm.

Concerning the Sandburg-Randall collaboration on an article about James Madison Cutts which appeared in the *Chicago Sunday Sun and Times*, Oct. 5, 1947.

Irita Van Doren Papers

Letter, [195-?] Flat Rock, N.C., to Irita Van Doren [New York] 1 p. 21 x 15 cm.

Typescript signed.

Sandburg excuses himself for being unable to see Mrs. Van Doren in her office, but he "recorded a total of nine twelve-inch LP records" for Caedmon. Closing salutation reads: "May luck stars be over you."

Commemorative tribute to Douglas Southall Freeman. Speech, before the American Academy of Arts and Letters, New York, May 26, 1954. 3 l. 28 cm.

Typescript (carbon copy), with emendations by Mrs. Van Doren.

Letter, 1961 Feb. 27, Flat Rock, N.C., to Irita Van Doren. 1 p. 21 x 15 cm.

Typescript signed.

Encloses something he found among his old papers because he "remembered making the remark to you that O. Henry will last quite a while because of his good entertainment quality."

Enclosure missing.

William Allen White Papers

Letter, [1936] Feb. 16, Harbert, Mich., to William Allen White. 24 x 16 cm.

Holograph signed.

"It is good you are back in the country again. Not that one man can do anything. But you help the atmosphere. My guess is that your prophecy will stand: unless the Republicans have a program and if they should win on mere opposition, the party will be washed up in 1940."

Archive of Folk Song

Telegram, 1940 Mar. 25, Sayer, Mich., to William Simesherber, New York.
1 p. 14 x 20 cm. Mus

Grants permission for Alan Lomax to use "Old Bill" on his radio program, "American School of the Air."

MUSICAL SETTINGS

Bacon, Ernst. Omaha. New music, a quarterly of modern compositions,
v. 15, Jan. 1942: 6-8. M1.N55, v. 15

For voice and piano.

Text from *Smoke and Steel*.

Christiansen, Paul. Prayers of steel. Minneapolis, Augsburg Pub. House
[c1950] score (10 p.) (Augsburg choral library, 1079) M1586.C

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Cornhuskers*.

Davisson, Genevieve. Monotone. New York, G. Schirmer [c1944] 6 p.
M1621.D

For high voice and piano.

Text from *Chicago Poems*.

Photocopy.

Dello Joio, Norman. Mill doors. New York, C. Fischer [c1948] 5 p.
M1621.D

For medium voice and piano.

Text from *Chicago Poems*.

Dougherty, Celius. Upstream. For voice and piano. New York, G. Schirmer [c1960] 5 p. M1621.D

Text from *Slabs of the Sunburnt West*.

Epstein, David. Five scenes. New York, Mercury Music Corp. [c1962] score (14 p.) M1584.E

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Contents.—1. Fall yellow (Theme in yellow).—2. Nocturne in a deserted brickyard.—3. Fog.—4. Wind-scape.—5. Uplands in May.

Texts for nos. 1–3 and 5 from *Chicago Poems*; text for no. 4 (“Changing Light Winds”) from *Complete Poems*.

Ferguson, Edwin E. Upstream. New York, Lawson-Gould Music Publishers [c1965] score (11 p.) (LG choral series. Choruses for men’s voices, 51198) M1564.F

For men’s chorus (TTBB) and piano.

Text from *Slabs of the Sunburnt West*.

Foss, Lukas. The prairie, secular cantata for full chorus of mixed voices, with soprano, alto, tenor, and bass soli and orchestra. New York, G. Schirmer, c1944. piano-vocal score (134 p.) M1533.F764P7

Orchestration available on rental.

Text from *Cornhuskers*.

Gertz, Irving. Buffalo Bill. Musical setting for mixed voices. Hollywood, Calif., Middleroad Music Co.; sole selling agent: Criterion Music Corp., New York [c1960] score (11 p.) M1556.G

For mixed chorus (SSATBB) and piano.

Text from *Cornhuskers*.

Glass, Philip. Haze gold. Philadelphia, Elkan-Vogel Co. [c1964] score (10 p.) M1584.G

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Good Morning, America*.

Glass, Philip. Spring grass. Philadelphia, Elkan-Vogel Co. [c1964] score (7 p.) M1584.G

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Good Morning, America*.

Glass, Philip. Winter gold. Philadelphia, Elkan-Vogel Co. [c1964] score (6 p.) M1584.G

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Good Morning, America*.

- Golde, Walter. Calls. New York, G. Schirmer [c1944] 6 p. M1621.G
 For voice and piano.
 Text from *Smoke and Steel*.
- Green, Ray. Fog. New music, a quarterly of modern compositions, v. 7, Apr. 1934: 13–14. M1.N55, v. 7
 For voice and piano.
 Text from *Chicago Poems*.
- Green, Ray. Summer grass. New music, a quarterly of modern compositions, v. 7, Apr. 1934: 14–16. M1.N55, v. 7
 For voice and piano.
 Text from *Good Morning, America*.
- Harris, Roy. Fog. For medium voice and piano. New York, C. Fischer [c1948] 5 p. M1621.H
 Text from *Chicago Poems*.
- Hart, Frederick P. Grass. For voice and piano (c–eb). New York, Mercury Music Corp. [c1954] 4 p. M1621.H
 Text from *Cornhuskers*.
- Haslam, Herbert. Special starlight, for mixed chorus, treble voices, narrator, and orchestra. Bryn Mawr, Pa., T. Presser Co. [1967] piano-vocal score (40 p.) M1533.3.H37S62
 Text from *Complete Poems*.
- Heath, Fenno. Grass. For four-part chorus of men's voices and solo baritone a cappella. [New York] G. Schirmer, c1953. score (7 p.) (Yale Glee Club series, no. 45) M1597.H
 Schirmer octavo, no. 10118.
 For men's chorus (TTBB); with piano accompaniment for rehearsal only.
 Text from *Cornhuskers*.
- Helm, Everett B. Prairie waters by night. New York, C. Fischer [c1950] 5 p. M1621.H
 For medium voice and piano.
 Text from *Cornhuskers*.
- Hovhaness, Alan S. Fog. In Landeck, Beatrice, Elizabeth Crook, and Harold C. Youngberg. Making music your own. v. 6. Morristown, N.J., Silver Burdett Co. [1965] p. 61. M1994.L25M3, v. 6
 Vocal line with words. A recording of this song, accompanied by piccolo, flute, bassoon, contrabass, and clarinet, is found on no. 3 of the records accompanying the book.

Irwin, Hoyt. Fog. New York, C. Fischer [c1939] score (5 p.) (Carl Fischer's octavo choruses for mixed voices, ser. III, 4675) M1584.I

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Chicago Poems*.

Kagen, Sergius. Mag. New York, Weintraub Music Co. [c1950] 5 p. M1621.K

For voice and piano.

Text from *Chicago Poems*.

Kagen, Sergius. Maybe. New York, Weintraub Music Co. [c1950] [1] p. M1621.K

For voice and piano.

Text from *Good Morning, America*.

Kagen, Sergius. Upstream. New York, Weintraub Music Co. [c1950] [2] p. M1621.K

For voice and piano.

Text from *Slabs of the Sunburnt West*.

Kurka, Robert F. Who shall speak for the people? [New York] Boosey & Hawkes [c1957] score (13 p.) M1564.K

For men's chorus (TTBB) and piano.

Text from *The People, Yes*.

Lang, Edith M. My shirt, song for a soldier. Boston, Boston Music Co. [c1946] score (7 p.) (Boston Music Company secular choruses, 2581) M1564.L

For men's chorus (TTBB) and piano.

Text from *Smoke and Steel*.

Lang, Edith M. Sunsets, song for a sailor. Boston, Boston Music Co. [c1946] score (10 p.) (Boston Music Company secular choruses, 2582) M1564.L

For men's chorus (TTBarB) and piano.

Text from *Good Morning, America*.

Liederheft für Margot und H. H. S. [initials represented by musical notes]; sieben Lieder nach Gedichten von Carl Sandburg. Berlin, Bote & Bock [1952] 16 p. M1619.5.S2L5

For voice and piano.

Contents.—Nebel, von B. Blacher.—Büffel-Dämmerung, von G. Klebe.—Hüte, von F. Burt.—Brandung, von M. Sheinkman.—Splitter, von H. Erbse.—Fünf-Cent-Balloons, von H. Nowowiejski.—Sterne-Lieder-Gesichter, von R. Wagner-Régeny.

Texts from *Chicago Poems* ("Fog"); *Smoke and Steel* ("Buffalo Dusk," "Hats," "Seawash," "Five Cent Balloons," and "Stars, Songs, Faces"); and *Good Morning, America* ("Splinter").

Lockwood, Normand. Monotone. Chicago, N. A. Kjos Music Co. [c1937]
score (3 p.) (Oberlin choral series; choruses for mixed voices, 8)
M1584.L

For mixed chorus (SATB).
Text from *Chicago Poems*.

Lockwood, Normand. Prairie; for chorus and orchestra. A special festival
ed. printed for the University Musical Society of the University of Mich-
igan. [Ann Arbor, 1953] piano-vocal score (68 p.)
M1533.L808P7 1953

For mixed chorus (SSATTBArB).
Text from *Cornhuskers*.

Lundquist, Wray. The strong men. For four-part chorus of mixed
voices. New York, G. Schirmer, c1958. score (4 p.) ([Schirmer] octavo,
no. 10521) M1586.L

For mixed chorus (SATB); with piano accompaniment for rehearsal only.
Text from *Slabs of the Sunburnt West*.

Malotte, Albert H. Upstream. New York, G. Schirmer [c1937] 7 p.
M1621.M

For medium voice (Bb minor) and piano.
Text from *Slabs of the Sunburnt West*.
Photocopy.

Matthews, Holon. Two Sandburg songs. For mixed voices (SATB) with
piano. New York, Mercury Music Corp. [c1952] score (9 p.)
M1556.M

Contents.—Fog.—Lost.
Texts from *Chicago Poems*.

Mellers, Wilfrid H. Chants and litanies of Carl Sandburg. For men's
chorus, piano & percussion. London, Novello; sole orchestral & educational
agents for U.S.A.: Mills Music, New York [1966] score (40 p.)
M1539.M52C5

For chorus (TTBB), piano, and 2 percussion.
Contents.—Spring carries surprises.—Cool tombs.—Summer grass.—In tall
grass.—Ripe corn.—Finish.
Texts from *Good Morning, America, Cornhuskers, and Smoke and Steel*.

Mollicone, Henry. Our prayer of thanks. Philadelphia, Elkan-Vogel Co.
[c1966] score (10 p.) (Elkan-Vogel choral series, 1229) M2072.4.M
For mixed chorus (SATB) and piano.
Text from *Chicago Poems*.

Morse, Richard W. Chicago. *In his* Mid-West scenes; for soloists, chorus and orchestra. [New York?] Boosey & Hawkes, sole agent [1952] p. 63–138. M1533.M857M5

Piano-vocal score.

Text from *Chicago Poems*.

Naginski, Charles. Under the harvest moon. New York, G. Schirmer [c1940] 5 p. M1621.N

For medium voice and piano.

Text from *Chicago Poems*.

Nash, W. Gifford. Fog. New York, G. Schirmer [c1945] score ([2] p.) ([Schirmer] octavo, no. 9445) M1603.N

For women's chorus (SSA); with piano accompaniment for rehearsal only.

Text from *Chicago Poems*.

Oliver, Madra I. Small homes. *In her* Seven songs for youth. Boston, B. Humphries [c1963] p. 3. M1621.O

For voice and piano.

Text from *Good Morning, America*.

Raphling, Sam. Cool tombs. [New York] Edition Musicus [c1952] 5 p. M1621.R

For voice and piano.

Text from *Cornhuskers*.

Raphling, Sam. Fog. [New York] Edition Musicus [c1952] 3 p. M1621.R

For voice and piano.

Text from *Chicago Poems*.

Raphling, Sam. Gone. [New York] Edition Musicus [c1952] 5 p. M1621.R

For voice and piano.

Text from *Chicago Poems*.

Raphling, Sam. Mag. [New York] Edition Musicus [c1952] 3 p. M1621.R

For voice and piano.

Text from *Chicago Poems*.

Raphling, Sam. Sayings from The people, yes. For mixed chorus with piano accompaniment. New York, Mercury Music Corp. [c1956] score (18 p.) M1554.R

Raphling, Sam. Washington Monument by night. [New York] Edition Musicus [c1952] 5 p. M1621.R

For voice and piano.

Text from *Slabs of the Sunburnt West*.

Rathaus, Karol. Redheaded restaurant cashier. Bryn Mawr, Pa., T. Presser Co. [c1957] score (6 p.) M1584.R

Third of his *Three Songs, Opus 70*.

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Smoke and Steel*.

Robinson, Earl. In the folded and quiet yesterdays. Delaware Water Gap, Pa., Shawnee Press, c1964. score (23 p.) Mus

For mixed chorus (SATB), baritone soloist and narrator, and various speakers, with piano accompaniment.

Text from *The People, Yes*.

Roff, Joseph. Prayers of steel. New York, Lawson-Gould Music Publishers [c1958] score (10 p.) (LG choral series, oct. no. 732) M1584.R

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Cornhuskers*.

Russ, Elmo. Come on, superstition. New York, C. Fischer, Modern Music Press, c1939. 12 p. M1621.R

For voice and piano.

Text from *The People, Yes* (section 53).

Schuman, William H. Night stuff. *In his* Four canonic choruses for mixed voices, a capella. New York, G. Schirmer [c1942] ([Schirmer] octavo, no. 8930) p. 6–8. M1584.S

For mixed chorus (SST).

Text from *Smoke and Steel*.

Schwartz, Paul. Fog. For three-part chorus of women's voices (SSA) with piano accompaniment. New York, Rongwen Music [c1958] score (5 p.) M1573.S

Text from *Chicago Poems*.

Seeger, Ruth Porter (Crawford). Three songs [for] . . . contralto, oboe, percussion . . . piano, with or without an orchestral ostinato. San Francisco, New Music Edition, c1933. score (58 p.) (New music orchestra series [5]) M1613.S445T5

Contents.—Rat riddles.—Prayers of steel.—In tall grass.

Texts from *Good Morning, America* and *Cornhuskers*.

Smith, Melville. Three songs. Lost; A teamster's farewell; Sketch.
[South Hadley, Mass., Valley Music Press, ©1957] 9 p. M1621.S

For voice and piano.

Texts from *Chicago Poems*.

Somervell, Lady T. Fog. New York, Bourne [©1957] score (7 p.)
(Bourne series of choral music, 782) M1584.S

For mixed chorus (SATB) with piano accompaniment ad lib.

Text from *Chicago Poems*.

Starer, Robert. Two songs from "Honey and salt" for mixed chorus
(SATB), 2 trumpets and 2 trombones (or piano). [New York] Leeds
Music Corp. [©1964] score (2 v.) (Leeds masterwork choral series
L-432-433) M1554.S

Accompaniment arranged for piano.

Contents.—1. Love is a deep and a dark and a lonely.—2. The gong of time.

Stone, Louise P. Fog. Chorus for four-part women's voices. New York,
H. W. Gray Co. [©1940] score (3 p.) (Modern series, no. 550)

M1604.S

For women's chorus (SSAA); with piano accompaniment for rehearsal only.

Text from *Chicago Poems*.

Stone, Louise P. Fog. Chorus for men's voices. New York, H. W. Gray
Co. [©1942] score (2 p.) (Modern series, no. 604) M1594.S

For men's chorus (TTBB); with piano accompaniment for rehearsal only.

Text from *Chicago Poems*.

Stone, Louise P. Fog. Chorus for mixed voices. New York, H. W. Gray
Co. [©1942] score (2 p.) (Modern series, no. 599) M1586.S

For mixed chorus (SSATBB); with piano accompaniment for rehearsal only.

Text from *Chicago Poems*.

Swanson, Howard. Cahoots. New York, Weintraub Music Co. [©1951] 5 p.
M1621.S

For voice and piano.

Text from *Smoke and Steel*.

Swanson, Howard. The junk man. New York, Weintraub Music Co.
[©1950] 5 p. M1621.S

For voice and piano.

Text from *Chicago Poems*.

Swanson, Howard. Still life. New York, Weintraub Music Co. [1950] 5 p.
M1621.S

For voice and piano.

Text from *Cornhuskers*.

Van Buskirk, Carl. Lost. East Stroudsburg, Pa., Shawnee Press [©1952]
score (5 p.) M1586.V

For mixed chorus (SATB); with piano accompaniment for rehearsal only.

Text from *Chicago Poems*.

Warren, Elinor R. Great memories. From the cycle "Singing Earth" for
solo voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [©1950] 4 p.
M1614.W318S5

For high voice (D) and piano; orchestration available on rental.

Text from *Good Morning, America*.

Warren, Elinor R. Great memories. From the cycle "Singing Earth" for
solo voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [©1950] 4 p.
M1614.W318S52

For medium voice (Bb) and piano; orchestration available on rental.

Text from *Good Morning, America*.

Warren, Elinor R. Summer stars. From the cycle "Singing Earth" for solo
voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [©1950] 4 p.
M1614.W318S53

For high voice (A) and piano; orchestration available on rental.

Text from *Smoke and Steel*.

Warren, Elinor R. Summer stars. From the cycle "Singing Earth" for solo
voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [©1950] 4 p.
M1614.W318S532

For low voice (Gb) and piano; orchestration available on rental.

Text from *Smoke and Steel*.

Warren, Elinor R. Tawny days. From the cycle "Singing Earth" for solo
voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [©1950] 5 p.
M1614.W318S54

For high voice (Bb minor) and piano; orchestration available on rental.

Text from *Smoke and Steel*.

Warren, Elinor R. Tawny days. From the cycle "Singing Earth" for solo
voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [©1950] 5 p.
M1614.W318S55

For medium or low voice (G minor) and piano; orchestration available on
rental.

Text from *Smoke and Steel*.

Warren, Elinor R. The wind sings welcome. From the cycle "Singing
Earth" for solo voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [©1950]
7 p. M1614.W318S56

For high voice (F) and piano. Orchestration available on rental.

Text from *Smoke and Steel*.

Warren, Elinor R. The wind sings welcome. From the cycle "Singing Earth" for solo voice and orchestra. Bryn Mawr, Pa., T. Presser Co. [c1950] 7 p. M1614.W318S562

For medium or low voice (D \flat) and piano. Orchestration available on rental.
Text from *Smoke and Steel*.

Weiss, Helen L. I am the people; a cantata for mixed voices. New York, Mercury Music Corp., [c1956] score (39 p.) M1610.W3513

For mixed chorus (SSAATTBB); with piano accompaniment for rehearsal only.
Text from *Chicago Poems*.

Wilder, Alec. Chick Lorimer. Boston, R. D. Row Music Co. [c1953] 5 p. M1621.W

For medium voice and piano.
Text from *Chicago Poems* ("Gone").

PHONORECORDS

The materials described here are held by the Recorded Sound Section of the Music Division.

Discs

Abraham Lincoln; poetry and prose of Carl Sandburg, Edwin Markham, Abraham Lincoln, Walt Whitman, Rosemary Benét [and] Vachel Lindsay. Decca DL 8515. [1950] 2 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove. (Decca gold label series)

Title from slipcase.

Notes by Louis Untermeyer on slipcase.

Partial contents.—Lincoln, pt. 1–2, and Lincoln, the dreamer, by Carl Sandburg (read by the author).

Adventures for readers. [Olympic ed. New York] Harcourt, Brace [1958] Matrix no. K80P 1657–1660. 2 slipcases (4 s.) 12 in. 33 $\frac{1}{3}$ rpm. microgroove. (Many voices, 1–2)

Readings from the books of the same title.

Manual sequence.

Biographical notes on slipcases.

Partial contents.—bk. 2. Snatch of sliphorn jazz, by Carl Sandburg (read by the author).

Adventures in American literature. [Olympic ed. New York] Harcourt, Brace [1958] Matrix no. K80P 1667–1670. 4 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove. (Many voices, 5A–5B)

Readings from the book of the same title.

Manual sequence.

Biographical notes on slipcase.

Partial contents.—Nocturne in a deserted brickyard. Prayers of steel. Grass. The people speak. By Carl Sandburg (read by the author).—The Gettysburg address (read by Carl Sandburg).

Adventures in American literature. Cardinal Newman rev. ed. [New York] Harcourt, Brace & World [1961] Matrix no. LO-8P 1690–1693. 4 s. 12 in. 33⅓ rpm. microgroove. (Many voices, 11A–11B)

Readings from the book of the same title.

Manual sequence.

Biographical notes on slipcase.

Partial contents.—Prayers of steel. Grass. Nocturne in a deserted brickyard. By Carl Sandburg (read by the author).—The Gettysburg address (read by Carl Sandburg).

Adventures in appreciation. [Olympic ed. New York] Harcourt, Brace [1958] Matrix no. K80P 1663–1666. 4 s. 12 in. 33⅓ rpm. microgroove. (Many voices, 4A–4B)

Readings from the book of the same title.

Biographical notes on slipcase.

Partial contents.—[1] Four preludes on playthings of the wind, by Carl Sandburg (read by the author).

Adventures in appreciation. Cardinal Newman rev. ed. [New York] Harcourt, Brace & World [1961] Matrix no. LO-8P 1688–1689. 2 s. 12 in. 33⅓ rpm. microgroove. (Many voices, 10)

Readings from the book of the same title.

Biographical notes on slipcase.

Partial contents.—Four preludes on playthings of the wind, by Carl Sandburg (read by the author).

Adventures in reading. [Olympic ed. New York] Harcourt, Brace [1958] Matrix no. K80P 1661–1662. 2 s. 12 in. 33⅓ rpm. microgroove. (Many voices, 3)

Readings from the book of the same title.

Biographical notes on slipcase.

Partial contents.—Wind song, by Carl Sandburg (read by the author).

Always the young strangers; Carl Sandburg reads from his autobiography. Caedmon TC 1209. [1966] 2 s. 12 in. 33⅓ rpm. microgroove.

Notes by Harvey Breit on slipcase.

The boll weevil. Victor 20135-A. [1926] 1 s. 10 in. 78 rpm.

Sung by Carl Sandburg accompanying himself on the guitar.

With: Negro spirituals.

Carl Sandberg [sic. Spotlight on Carl Sandburg] Tiara TMT 7522.
[195-?] 2 s. 12 in. 33⅓ rpm. microgroove.

Folk songs, sung by Carl Sandburg, accompanying himself on the guitar.

Contents.—Mama have you heard the news.—The good boy.—Woven spirituals.—I'm sad and I'm lonely.—The horse named Bill.—Foggy, foggy dew.—I ride an old paint.—Gallows song.

Carl Sandburg in a recital from his book *The people, yes.* Decca A 273.
[1941] 6 s. 12 in. 78 rpm.

Manual sequence.

Contents.—Prejudice.—Proverbs.—The people speak.

Carl Sandburg in conversation with Edward Stanley. *In* *Wisdom*; selections from the N.B.C. Television Network's distinguished series, *Wisdom*. v. 1. Decca DL 9083. [1961] ½ s. 12 in. 33⅓ rpm. microgroove.

Introduction read by Alexander Scourby.

Descriptive notes on slipcase.

Carl Sandburg presents. [Carl Sandburg speaks] SRO Classic SR 1.
[195-] 2 s. 12 in. 33⅓ rpm. microgroove.

Program notes by William D. Patterson and biographical note on slipcase.

Contents.—A Lincoln preface.—Lincoln speaks at Gettysburg.—The Lincoln passage from *The people, yes.*

Carl Sandburg reading his poetry. Caedmon TC 1150. [1962] 2 s.
12 in. 33⅓ rpm. microgroove.

Recorded Mar. 21, 1958, in New York City.

Carl Sandburg sings folk songs in the studio of the Recording Laboratory, Library of Congress. Archive of Folk Song AFS-9900. [1949] 1 s. 16 in.
33⅓ rpm.

Recorded Dec. 10, 1949.

Contents.—It's all the same.—Where you go when you die.—The newspaper men.—Jesus Christ and St. Peter.

Carl Sandburg sings his American songbag. Caedmon TC 2025. [1967]
4 s. 12 in. 33⅓ rpm. microgroove.

With guitar.

Automatic sequence.

Program notes by Oscar Brand on album.

Copland, Aaron. A Lincoln portrait. Columbia MS 6040. [1959] 1 s.
12 in. 33⅓ rpm. microgroove. stereophonic. (Columbia masterworks)

Carl Sandburg, narrator; New York Philharmonic; Andre Kostelanetz, conductor.

Program notes on slipcase.

With: Schuman, William H. *New England triptych.*—Barber, Samuel. *Vanessa*. Intermezzo, act 4.

Issued also as a monaural recording, MS 6040.

Cowboy songs and Negro spirituals. Decca A 356. [1946] 8 s. 10 in. 78 rpm.

Sung by Carl Sandburg accompanying himself on the guitar.

Sing-Along-Book (30 p.) laid in.

Cowboy songs and Negro spirituals. Decca DL 9105. [1964] 2 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove.

Title from slipcase.

Sung by Carl Sandburg accompanying himself on the guitar.

Program notes on slipcase.

Flat Rock ballads. Columbia ML 5339. [1959] 2 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove. (Columbia masterworks)

Sung by Carl Sandburg accompanying himself on the guitar.

Recorded at Carl Sandburg's home, Flat Rock, N.C.

Program notes by Carl Sandburg and Joseph Wershba on slipcase.

From *The American songbag*. Musicraft album 11 (207-210) [1940?] 8 s. 10 in. 78 rpm.

Sung by Carl Sandburg accompanying himself on the guitar.

Manual sequence.

Program notes and texts ([3] p.) laid in.

Contents.—Gallows song.—I ride an old paint.—Foggy, foggy dew.—The horse named Bill.—I'm sad and I'm lonely.—Woven spirituals.—The good boy.—Mama have you heard the news?

Great American speeches. Caedmon TC 2016. [1958] 4 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove.

Automatic sequence.

Program notes on album cover; texts (29 p.) laid in.

Partial contents.—The "House divided" speech, June 17, 1858, by Abraham Lincoln.—The Cooper Union speech, Feb. 27, 1860, by Abraham Lincoln.—The Gettysburg address, Nov. 17, 1863, by Abraham Lincoln. (All read by Carl Sandburg.)

The great Carl Sandburg. Lyrichord LL 66. [1957] 2 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove.

American ballads, sung by Carl Sandburg accompanying himself on the guitar.

Texts of the ballads, with commentary by Sandburg, on slipcase.

How to tell corn fairies, and other Rootabaga stories. Caedmon TC 1159. [1961] 2 s. 12 in. 33 $\frac{1}{3}$ rpm. microgroove.

Read by the author.

Program notes on slipcase.

Lincoln, Abraham, *Pres. U.S.* Inaugural centennial, 1861–1961. Gold Star GS 560. [1961] 2 s. 12 in. 33⅓ rpm. microgroove.

“The one hundredth anniversary reenactment of Abraham Lincoln’s first inauguration on the fourth day of March in the year eighteen hundred and sixty-one.”

Includes Carl Sandburg delivering an address.

A Lincoln album. Caedmon TC 2015. [1957] 4 s. 12 in. 33⅓ rpm. microgroove.

“Readings by Carl Sandburg from his studies *Abraham Lincoln; the Prairie Years and the War Years*.”

Recorded May 25, 1957, in New York City.

Automatic sequence.

Program notes on container.

Contents.—A. Lincoln, Springfield, Illinois.—A house divided against itself.—The man in the White House.—Gettysburg and the river of war.

Man’s family of song. Epic BN 580. [1960] 2 s. 12 in. 33⅓ rpm. microgroove. stereophonic.

Various vocal soloists with chorus and orchestra.

Program notes and 14 photographic facsimiles illustrating the subject matter of the songs laid in container.

Principally American popular songs.

Partial contents.—Careless love, sung by Carl Sandburg accompanying himself on the guitar (monaural recording).

Issued also as a monaural recording, LN 3729.

Negro spirituals. Victor 20135-B. [1926] 1 s. 10 in. 78 rpm.

Sung by Carl Sandburg accompanying himself on the guitar.

With: The boll weevil.

The people, yes. Caedmon TC 2023. [1967] 4 s. 12 in. 33⅓ rpm. microgroove.

Poems, read by the author.

Automatic sequence.

Notes concerning the recording on album.

Includes the poems “The Fireborn Are at Home in Fire,” “Mr. Longfellow and His Boy,” and “The Long Shadow of Lincoln: a Litany.”

Poems for children. Caedmon TC 1124. [1961] 2 s. 12 in. 33⅓ rpm. microgroove.

Read by the author.

Descriptive note on slipcase.

Reading at joint session of Congress, February 12, 1959. Spoken Arts 806. [1961] 1 s. 12 in. 33⅓ rpm. microgroove.

Biographical notes on slipcase.

With: Lincoln, Abraham, *Pres. U.S.* Lincoln’s speeches and letters.

Rootabaga stories. Caedmon TC 1089. [1958] 2 s. 12 in. 33⅓ rpm. microgroove.

Read by the author.

Program notes on slipcase.

This I believe (*Radio program*) This I believe. The personal philosophies of 10 living Americans [and] 10 immortals. With commentary by Edward R. Murrow. Columbia SL 192 (ML 4767–ML 4768) [1953] 4 s. 12 in. 33⅓ rpm. microgroove. (Columbia masterworks)

Title from album cover.

The philosophies of the 10 living Americans are written and spoken by them.

Automatic sequence.

Program notes on album cover.

Partial contents.—Living Americans, editor, Raymond Swing: Carl Sandburg.

Tapes

Lecturing on “The poet in a democracy,” reading his poems, and singing folk songs in the Coolidge Auditorium, Apr. 24, 1941. 10 in. 7½ in. per sec. (LWO 2529, reel 7)

Lorraine, Marianne, and Carl Sandburg. Program presented in the Coolidge Auditorium, May 1941. 10 in. 7½ in. per sec. (LWO 2792, reel 9)

Reading excerpts from The people, yes on a dramatization titled “Machines without men,” taken from an NBC broadcast sponsored by the American Medical Association, 1949. 10 in. 7½ in. per sec. (LWO 1490, reel 3, side A)

Reading from the prologue to Remembrance Rock in 1949. 10 in. 7½ in. per sec. (LWO 1490, reel 3, side B)

Singing folk songs in the studio of the Recording Laboratory, Library of Congress, Dec. 10, 1949. 10 in. 7½ in. per sec. (LWO 5111, reel 277, side B)

Carl Sandburg sings folk songs with commentary. Recorded by Anne Grimes in Columbus, Ohio, Apr. 14, 1953. 10 in. 7½ in. per sec. (LWO 2627, reel 15, side A)

Reminiscences, anecdotes, and comment on personal matters, June 19, 1953. 10 in. 15 in. per sec. (LWO 2146, reel 1)

Discusses American biography with Solon J. Buck, Assistant Librarian of Congress; David C. Mearns, Chief, Manuscript Division; and Henry F.

Pringle, author. Roy P. Basler moderates the program of July 13, 1953, in the series Trends and developments in the world of books. Recorded June 19, 1953. 10 in. 15 in. per sec. (LWO 2146, reel 2)

Reading with commentary in the Coolidge Auditorium, Oct. 25, 1954. 1 reel (10 in.) 7½ in. per sec. (LWO 2268)

Guest on Virgilia Peterson's program, Books in profile, Dec. 16, 1955. 10 in. 7½ in. per sec. (LWO 5245, reel 2, side A)

American Academy of Arts and Letters dinner, May 22, 1957. 10 in. 7½ in. per sec. (LWO 5245, reel 1, side A)

Includes presentation of award for history and biography to Allan Nevins by Carl Sandburg.

Sandburg and Frank Lloyd Wright in a discussion with Alistair Cooke as moderator, Chicago, Oct. 1957. 1 reel (10 in.) 7½ in. per sec. (LWO 2630)

Delivering a lecture in the Coolidge Auditorium, Feb. 12, 1959, to commemorate the sesquicentennial of the birth of Abraham Lincoln. 1 reel (10 in.) 7½ in. per sec. (LWO 2780)

Sandburg, Sen. Dirksen, and Prof. C. N. Parkinson on Small world television show, moderated by Edward R. Murrow, Feb. 15, 1959. 10 in. 7½ in. per sec. (LWO 5245, reel 2, side A)

An excerpt featuring Sandburg.

Speech at 25th anniversary dinner of the New School for Social Research on Apr. 6, 1959. 10 in. 7½ in. per sec. (LWO 5245, reel 1, side A)

Speech is entitled "Freedom of the Mind."

Guest on the Milton Berle television show, May 13, 1959. 10 in. 7½ in. per sec. (LWO 5245, reel 1, side A)

Narrator in a performance of Aaron Copland's "A Lincoln Portrait" by the Bell Telephone Orchestra under Donald Voorhees, on the Bell Telephone hour, Feb. 12, 1960. 10 in. 7½ in. per sec. (LWO 5245, reel 2, side A)

Guest on Gene Kelly special, May 13, 1960. 10 in. 7½ in. per sec. (LWO 5245, reel 2, side B)

Reads his "Poem to Dance to."

Zabel, Morton Dauwen. Program in celebration of the centenary of the birth of Harriet Monroe, arranged and narrated by Morton Dauwen Zabel on radio station WFMT, Chicago, Dec. 22, 1960. Introduction and gen-

eral biographical sketch of Harriet Monroe by Zabel. 1 reel (7 in.) 7½ in. per sec. (LWO 3246)

Includes Carl Sandburg reading "Grass," "Put the City Up," "Southern Pacific," "Prayers of Steel," and "Cool Tombs."

Lincoln first inaugural centennial commemoration, Mar. 4, 1961. 1 reel (10 in.) 7½ in. per sec. (LWO 3300)

Includes Carl Sandburg delivering an address.

At Gettysburg with Howard K. Smith on CBS reports television show, Apr. 13, 1961. 10 in. 7½ in. per sec. (LWO 5245, reel 1, side B)

Address at the opening of the Civil War exhibit, Oct. 25, 1961. 1 reel (10 in.) 7½ in. per sec. (LWO 3436)

Press conference at the Library of Congress, Oct. 25, 1961. 1 reel (5 in.) 7½ in. per sec. (LWO 3450)

An evening with Carl Sandburg at the State Department Auditorium, Oct. 26, 1961. Introduced by Secretary of State Dean Rusk and Secretary of Commerce Luther Hodges. 2 reels (10 in.) 7½ in. per sec. (LWO 3452)

Lincoln's prairie years, with Howard K. Smith for CBS reports television show, 1962. 10 in. 7½ in. per sec. (LWO 5245, reel 2, side B)

Short talk on Ed Sullivan show, Feb. 11, 1962. 10 in. 7½ in. per sec. (LWO 5245, reel 2, side B)

Guest on Bell Telephone hour, Nov. 22, 1962. 10 in. 7½ in. per sec. (LWO 5245, reel 2, side B)

Michael Turner of radio station WTOP interviewing Sandburg via telephone concerning the assassination of President John F. Kennedy, Nov. 1963. 1 reel (7 in.) 7½ in. per sec. (LWO 4185)

MOTION PICTURES

The materials described here are held by the Motion Picture Section of the Prints and Photographs Division.

Bomber. U.S. Office of War Information, Domestic Branch, 1942. Released also through U.S. Office of Education, 1945. 10 min., sd., b&w, 16 mm.

Shows the manufacture of the B-26 Army bomber and its speed and power in flight. Commentary especially written by Carl Sandburg.

Carl Sandburg. National Broadcasting Co. Released by Encyclopaedia Britannica Films, 1958. 29 min., sd., b&w, 16 mm. (The Wisdom series)

With teacher's guide.

Sandburg plays his guitar and sings folk songs, recalls some of his adventures as a newspaper reporter, and speaks about his lifelong dedication to his writings on the life of Lincoln.

Carl Sandburg at Gettysburg. CBS News, 1961. Made by Fred W. Friendly. 59 min., sd., b&w, 16 mm.

Telecast on the CBS-TV documentary show CBS Reports, Apr. 13, 1961.

Sandburg talks with interviewer Howard K. Smith about the battle of Gettysburg, discusses tactics, and reads selections from his own writings about the Civil War and its effects.

Carl Sandburg discusses his work. Coronet Instructional Films, 1961. 14 min., sd., b&w, 16 mm.

Produced in cooperation with the Columbia Broadcasting System from an interview by Edward R. Murrow.

With teacher's guide.

Sandburg, at his home on Connemara Farm in North Carolina, speaks of his early years, his struggle to gain fame, and his philosophy, and reads selected passages from *Remembrance Rock* and *The People, Yes*.

Carl Sandburg discusses Lincoln. Coronet Instructional Films, 1961. 11 min., sd., b&w, 16 mm.

Produced in cooperation with the Columbia Broadcasting System from an interview by Edward R. Murrow.

With teacher's guide.

Tells how he used the personal recollections of others and his own knowledge of Illinois in preparing his biography of Lincoln.

Carl Sandburg: the prairie years. CBS News, 1962. 29 min., sd., b&w, 16 mm.

Telecast on the CBS-TV documentary show CBS Reports.

Howard K. Smith interviews Sandburg as they visit the locations where Lincoln grew from rail-splitter to President-elect. Sandburg reads from the "House Divided" speech and from Lincoln's farewell address at Springfield.

Small world: Sandburg-Dirksen-Parkinson episode. CBS News, 1960. 29 min., sd., b&w, 16 mm.

Professor Cyril Northcote Parkinson, Carl Sandburg, and Senator Everett M. Dirksen discuss the character of Abraham Lincoln.

ADDENDA

Information on the publications described below was received after the bibliography had gone to press.

SEPARATE PUBLICATIONS

The letters of Carl Sandburg. Edited by Herbert Mitgang. [1st ed.] New York, Harcourt, Brace & World [1968] xiv, 577 p.

PS3537.A618Z53 Rare Bk. Coll.

ARTICLES

Big Federal men try to sidestep blame in Eastland wreck. Day book (Chicago), v. 4, July 28, 1915: 1-3. Mss

Accompanies letter to Secretary Tumulty from Mrs. Nellie H. Baldwin, Chicago, July 28, 1915.

MANUSCRIPTS

Frances Densmore Papers

Letter, 1932 Jan. 27, Chicago, to Frances Densmore [Red Wing, Minn.?] 1 p. 21 cm. Mus

Typescript signed.

"It would be mighty fine to see you at Miami and I hope your work and schedules will permit you to be there the week of February 15."

Dedication, 1945, place unknown, to Frances Densmore [Red Wing, Minn.?] 1 p. 21 cm. Mus

Holograph signed.

Evidently a flyleaf removed from a book, possibly a copy of *Remembrance Rock*, and mounted in a scrapbook. Inscription reads, "For Frances Densmore with salutations and affectionate good wishes. Carl Sandburg, 1945."

Letter, 1949 Nov. 18, Flat Rock, N.C., to Editor, Minneapolis Sunday Tribune. 1 p. 17 x 16 cm. Mus

Typescript (carbon copy).

"Thank you for so adequate and interesting a piece of reporting as you did on Frances Densmore October 23, 1949. It is about time that the living generation gave this remarkable woman salutations due her."

Mounted in a scrapbook which contains, on the facing page, a clipping of the published letter.

PHONORECORDS

Discs

Carl Sandburg reading Fog and other poems. Caedmon TC 1253. [1968]
2 s. 12 in. 33 rpm. microgroove. stereophonic. Mus

Recorded in 1951 and 1952.

Playable also on monaural equipment.

Program notes by William A. Smith on slipcase.

Contents. — Fog. — Child. — Broken-face gargoyles. — Bright conversation with Saint-Ex.—Night bells.—On a flimmering floom you shall ride.—We have gone through great rooms together.—Baby song of the four winds.—Far rockaway night till morning.—How much?—Wind song.—Flash crimson.—Losers.—A couple.—Omaha.—Seawash.—Precious moments.—Explanations of love.—Upstream.—Mr. Attila.—Is there any easy road to freedom?—The man with the broken fingers.—When death came April twelve 1945.—Special starlight.—Light and moonbells.—Cornucopia.—Little candle.—Wilderness.—River moon.

OTHER PUBLISHED LECTURES PRESENTED UNDER THE
AUSPICES OF THE GERTRUDE CLARKE WHITTALL
POETRY AND LITERATURE FUND

These brochures, published by the Library of Congress, may be purchased from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, for 25 cents each, with the exceptions noted below.

AMERICAN POETRY AT MID-CENTURY. 1958. 49 p.

New Poets and Old Muses, by John Crowe Ransom. The Present State of Poetry, by Delmore Schwartz. The Two Knowledges, by John Hall Wheelock.

ANNI MIRABILES, 1921–1925: Reason in the Madness of Letters, by Richard P. Blackmur. 1956. 55 p. Out of print.

ANNIVERSARY LECTURES. 1959. 56 p.

Robert Burns, by Robert S. Hillyer. The House of Poe, by Richard Wilbur. Alfred Edward Housman, by Cleanth Brooks.

THE ART OF HISTORY. Two Lectures. 1967. 38 p.

The Old History and the New, by Allan Nevins. Biography, History, and the Writing of Books, by Catherine Drinker Bowen.

DANTE ALIGHIERI. Three Lectures. 1965. 53 p.

The Interest in Dante Shown by Nineteenth-Century American Men of Letters, by J. Chesley Mathews. On Reading Dante in 1965: the *Divine Comedy* as a "Bridge Across Time," by Francis Fergusson. The Relevance of the *Inferno*, by John Ciardi.

FRENCH AND GERMAN LETTERS TODAY. Four Lectures. 1960. 53 p. Out of print.

Lines of Force in French Poetry, by Pierre Emmanuel. Latest Trends in French Prose, by Alain Bosquet. The Modern German Mind: the Legacy of Nietzsche, by Erich Heller. Crossing the Zero Point: German Literature Since World War II, by Hans Egon Holthusen.

GEORGE BERNARD SHAW, Man of the Century, by Archibald Henderson. 1957. 15 p. Out of print.

THE IMAGINATION IN THE MODERN WORLD. Three Lectures, by Stephen Spender. 1962. 40 p.

The Imagination as Verb. The Organic, the Orchidaceous, the Intellectualized. Imagination Means Individuation.

PERSPECTIVES: Recent Literature of Russia, China, Italy, and Spain. Four Lectures. 1961. 57 p. Out of print.

Russian Soviet Literature Today, by Marc Slonim. Chinese Letters Since the Literary Revolution (1917), by Lin Yutang. The Progress of Realism in the Italian Novel, by Giose Rimaneli. The Contemporary Literature of Spain, by Arturo Torres-Rioseco.

RANDALL JARRELL, by Karl Shapiro. With a bibliography of Jarrell materials in the collections of the Library of Congress. 1967. 47 p.

RECENT AMERICAN FICTION, by Saul Bellow. 1963. 12 p. 15 cents.

ROBERT FROST: A Backward Look, by Louis Untermeyer. With a selective bibliography. 1964. 40 p.

THREE VIEWS OF THE NOVEL. 1957. 41 p. Out of print.

The Biographical Novel, by Irving Stone. Remarks on the Novel, by John O'Hara. The Historical Novel, by MacKinlay Kantor.

WALT WHITMAN: Man, Poet, Philosopher. 1955. 53 p. Out of print.

The Man, by Gay Wilson Allen. The Poet, by Mark Van Doren. The Philosopher, by David Daiches.

WILLA CATHER: The Paradox of Success, by Leon Edel. 1960. 17 p. Out of print.

THE WRITER'S EXPERIENCE. 1964. 32 p. 20 cents.

Hidden Names and Complex Fate: A Writer's Experience in the United States, by Ralph Ellison. American Poet? by Karl Shapiro.

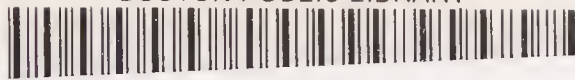
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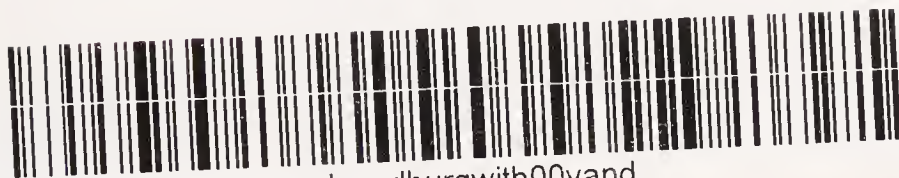
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